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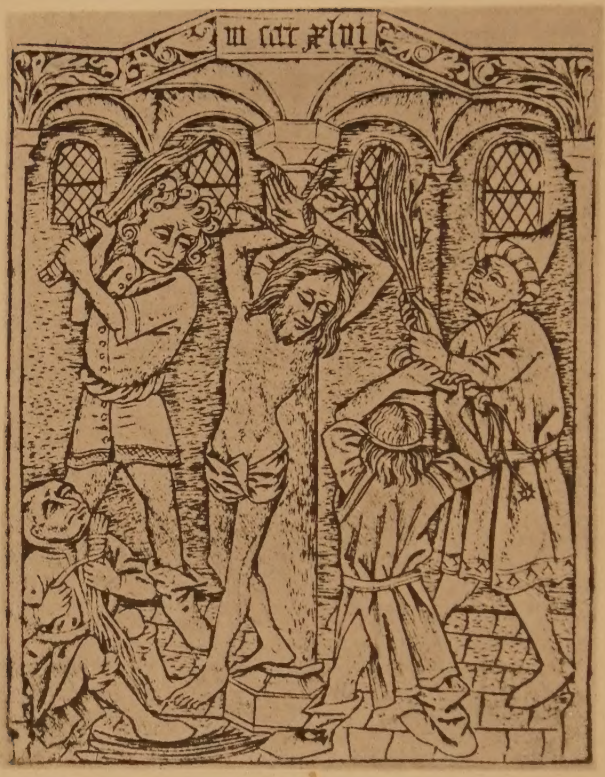
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CATALOGUE OF EARLY PRINTS

IN THE

BRITISH MUSEUM.

GERMAN AND FLEMISH SCHOOLS.

VOL. II.

BY

WILLIAM HUGHES WILLSHIRE, M.D. EDIN.

LONDON, 1883:

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THE Second Volume of the Descriptive Catalogue of Early German and Flemish Prints in the British Museum is now placed before the public. It contains in the first place an account of the Engravings by Masters of whose personal histories nothing is known. This is followed by a description of the works of anonymous Masters who have attached dates to some of their Engravings; these dates range from 1446 to 1516. The prints by Engravers who have marked more or less of their works with ciphers, monograms, or marks, follow next. The Volume concludes with an account of the prints of those early Artists whose names, and something of whose personal histories are known, or at least with which we are supposed to be acquainted.

The present Volume has been undertaken by the Author of the previous one, Dr. W. Hughes Willshire, who was assisted in the description of the impressions from Nielli plates—F 1 to F 56—by Mr. Freeman O'Donoghue, of the Department of Prints and Drawings.

GEORGE WILLIAM REID.

April 30, 1883.

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A reproduction of the Woodcut, heading the sixth book of Pynson's Edition of Lydgates' "Compendious tretise and dyalogue of John Bochas: fructuously tretinge upon the fall of princys and princessys and other nobles." London, 1494.

When describing the prints of "The Master of the subjects in the Bocace of the Year 1476" (*antea*, page 113), it was stated (page 123, E) that the design to illustrate the sixth book of the "Bocace" had not yet been met with as a copper-plate engraving, the Lothian Volume having a blank space where the illustration should have been inserted. Whether the design was ever developed upon copper, or if it were that all impressions have disappeared, may be at present indeterminable, but it seems highly probable that the character of the design—whether intended to

have been or actually carried out—would have been such as we meet with represented in the two woodcuts here reproduced, viz. "Fortune" with many arms and hands appearing to Bochas, and arguing with him on "the reasons of fortune's chaunces." We here find that in the oldest printed edition of "Bocace" with woodcut illustrations (A.D. 1483), and in that of Pynson of 1494, the sixth book is headed with the design in question. We may hence conclude that had the vacant space before the sixth book in the Lothian Volume received the design intended for it, it would have been a copper-plate engraving representing "Fortune lyke a monstruous Image appearing unto Bochas, Sittinge in his Study alone," etc. See page 128.

INTRODUCTION.

The present and second volume of the 'Descriptive Catalogue of Early Prints' in the Museum contains an account of works belonging to the German and Flemish Schools, produced chiefly during the second half of the 15th and first quarter of the 16th century. While the former volume was devoted mainly to prints owing their origin to engraved wood-blocks and metal-plates cut in relief or *en taille d'épargne*, the present one is engaged with impressions worked off from metal plates cut in *intaglio* or *en taille douce*, *i.e.*, in the manner usually understood as that of "copper-plate engraving." Nearly all the examples previously described were by unrecognised or "Anonymous Masters," and to by far the majority of them only approximate dates of production could be assigned. But few of them displayed any beauty of design, or excellence of technical execution, apart from mere craftsman-like ability. Their interest was mainly archæologic, both extrinsically and intrinsically.

In the present instance such is not the case. Though one section of the volume is occupied with works by "Unrecognised Masters," other divisions of it embrace those by artists of whom we have either some knowledge of their names and personal histories, of the more or less exact periods when they worked, and of the localities of their labours. Or if we do not possess this information, we yet are able to recognise particular engravings as being by one and the same hand, from the custom such Masters had of signing their works with certain marks, monograms, and ciphers. In keeping with these and other additions to our knowledge, the arrangement of engravings herein described is as follows: Under the first section are included works by "Unrecognised and Anonymous Masters," *i.e.*, by Masters who have not left us any specific indications of the *exact* times and places of their labours, nor of their personal histories.

Under the second section are the works of Masters who have on

one or more occasions signed their productions with a date, or who, from the subjects they have chosen to illustrate, or the style of their designs and the technical execution of them, justify our naming a particular time when such works were produced.

Under the third section are included prints, the authors of which signed most of their engravings with either a cipher, monogram, or special mark. Though by means of these neither the place or date of the labour can be positively asserted, yet we are enabled by them to inherit, as it were, a degree of personal identification as respects the authors. Through these marks and monograms certain unities are established; through the links of these chains the authors betray their modes of thought and feeling, and their characteristic and special powers—greater or less as they may be—over technical execution. Hence by them we seem to arrive at some kind of knowledge of or intimacy with particular Masters, and can often recognise them again when their engravings do not bear their usually adopted marks or signatures.

The fourth and last section deals with examples by engravers whose names are certainly or generally assumed to be known. We may go indeed much further than this, and say that not their names only, but the places and periods of their activity, and some knowledge—more or less as the case may be—of their personal and family histories, have come into our possession.

In our own department of knowledge, as in all others, of course opinions differ: that which is sufficient testimony to one mind is but weak evidence to another. While, *e.g.*, one critic has satisfied himself that the Master of the Gothic letters E. S. and of the date 1466 belonged to the German School, another finds strong reasons for attaching him to the School of the Netherlands. To several investigators the Master W represents Wenzel von Olmütz; others perceive in him Michel Wohlgemuth, the teacher of Albrecht Dürer; while a third party maintains that both the above persons and others besides are included under the enigmatic signature. To some experts Master John of Cologne is the same as *le maître à la navette*, or Zwott or Zwolle; to others he is somebody quite different. Several *connoisseurs* perceive the handiwork of the Master E. S. (A.D. 1466) in the 'Alphabet of Grotesque Figures' [H 99], others refuse to admit it, or assert that the work of more hands than of one is plainly contained therein. It is yet a litigated point whether the Master W

copied in certain of his works the designs of Martin Schongauer, or whether Schongauer copied those of the Master **W**. It is not yet determined whether the latter copied Albrecht Dürer, or Dürer the Master **W**. But, stranger than all, Anton Springer recognises in this kabbalistic **W** the signature of the Venetian Jacopo dei Barbarj, the engraver of those two beautiful prints, the Saint Sebastian (Passavant, vol. III., page 140, No. 27), and the Apollo, or '*le soleil et la lune*' (Bartsch, vol. VI., p. 523, No. 16), and of which choice examples may be seen in the Museum collection and admirable copies in the work of M. Charles Ephrussi.* Nor are the arguments which we are offered by Springer, in support of his opinion that Jacopo dei Barbarj, alias Jacob Walsch, may often be the Master **W**, to be set aside without a hearing.

M. Henri Hymans has recently stated that "the present tendency of our studies in Iconography is inevitably to lead to our restoring to Flanders that amount of authority and of influence as regards the *débuts* of engravings which Bartsch and Passavant appear to refuse it. Not that it is necessary to throw into the scales the prejudices of nationality—in which they have not any place—but, for a peremptory reason, that of acquired facts." †

Waagen does not hesitate to make of the Master of the year 1466 a pupil of the Fleming Roger van der Weyden, perceiving in the picture of the 'Tiburtine Sibyl' of the Museum at Berlin, "the composition-type of a print of the anonymous master in whose works Passavant points out another reminiscence of the great Flemish painter" (Hymans, *op. cit.*).

Further, M. Hymans is inclined to recognise in the famous Roger not only the engraver of the early print of the Crucifixion in the Cabinet at Hamburg, but the legitimate representative of the "Master of the Banderoles," or the "Master of the year 1464." On several engravings attributed to this master, the inscriptions are to Passavant in the dialect of Westphalia and of Holland; these same legends are to M. Hymans "positivement flamandes, et nullement en patois de la Westphalie, comme le voulait Passavant."

* 'Notes Biographiques sur Jacopo dei Barbarj, dit le Maître au Caducée, Peintre-Graveur Vénitien de la fin du XV^e^ Siècle.' Paris, 1876. Plates 2 and 4.

† 'Les Commencements de la Gravure aux Pays-Bas.' Roger van der Weyden. 'Bulletin des Commissions royales d'art et d'archéologie.' Brussels, 1881.

(*op. cit.*). In the engraving of the 'Large Armorials of Burgundy,' [H 101], of the Brussels Cabinet, M. Herzen did not hesitate to see the hand of the Master of 1466, and M. Hymans appears strongly inclined, though not absolutely persuaded, to follow him. Others like ourselves cannot therein recognise the work of that admirable engraver.

Passavant has attributed to the Master of 1464 some engravings [G 1 and G 2, *e.g.*, among others] which we have deprived him of unhesitatingly. There are other works which have hitherto wandered about homeless, to which we have attached "a local habitation and a name." But we might carry such contrasts as these beyond our fair limits. Sufficient has been stated to show that the author of the following pages has not been unmindful of the differences of opinion which have existed and still exist on many points concerning which he has been necessitated to act as though he had arrived at decided and satisfactory conclusions. In so acting in accordance with the demands and exigencies of that system and arrangement essential in a work of reference which shall be usable with facility, the writer has naturally felt that in justice to himself he should ask the iconophilist to bear in mind that he—the author—has not intended to assume the possession of any "royal road" to knowledge, or to superciliously put aside the judgment of other men often perhaps more qualified than he is himself to arrive at a legitimate conclusion on a debateable subject. But the nature of the work before him demanded some decisions from the labourer, and they have been necessarily adopted. When it was possible, as in the cases, *e.g.*, of the Master **W** and Master John of Cologne, the author has avoided a peremptory decision by using the opportunity at his command, of so disposing of the masters and of their works as to leave the questions at issue concerning them still open for the reader, who is at the same time supplied with references to authorities, in order that he may re-argue the matter for himself.

It is necessary to apprise the student of Ancient Prints, that although the works of masters who engraved up to the end of the first quarter of the 16th century are included in the present volume of the Catalogue, the works of *all* masters who did then engrave cannot be here found. The intention now in view is to offer illustrations of the practice of the art of engraving in *intaglio* by the early workers to its high manifestation in Martin Schongauer

and his school. Of the records of its culmination in Lukas van Leyden, in Albrecht Dürer, and in the works of some of their contemporaries, it has not been considered advisable to treat in the present volume. The latter may be stated broadly to illustrate the materials with which Adam Bartsch built up the sixth volume of the 'Peintre-Graveur' treating of "Les Vieux Maîtres Allemands," and with which also Passavant was engaged in constructing the second volume of his well-known treatise. Indeed, the voluminous character of the works of these two masters only, Albrecht Dürer and Lukas van Leyden,* would have forbidden any interference with them on the present occasion, not to mention Lukas Cranach, the Master S, and his school; Dirk van Staren; Ludwig Krug and the "Master of the Crab."

The limitations preserved will certainly not make themselves felt from a want of variety in the materials herein brought before the notice of the reader. On the contrary, the varieties of subject, design, and technical execution form marked characteristics in the differentiation of these examples of early Flemish and German art. Nor are objects of special interest absent.

In the present volume is a description of the earliest impression having a date, from a copper-plate engraved in intaglio [H I]. For the copy of it which the Museum possesses it is indebted to Dr. Lippmann, of Berlin, where the original engraving is now preserved. The latter bears the date of 1446. Not any other example is known to have been thus early produced,† and at the same time bearing on it the date of its production. By this engraving is positively established the fact, as far as direct printed evidence extends in the present state of our knowledge, that to the Northern School, and not to the Southern or Italian, must the priority be given of the practice of the copper-plate engraver's art, or so far at least as relates to that art being practised for the purpose of producing impressions on paper from engraved metal plates. Though it be generally admitted that Maso Finiguerra, soon after the year 1450,

* Retberg ('Dürer's Kupferstiche und Holzschnitte. Ein kritisches Verzeichniss') enumerates 270 works as rightly attributed to this master, and 73 as ascribed to him on unauthenticated grounds. Several of these items, it should be borne in mind, are serials, including perhaps twenty prints in each sequence. At least 200 prints have been either rightly or wrongly ascribed to the Netherlands Master.

† The other members of the sequence, of which this print, dated 1446, forms one item, are of course excluded from this statement.

produced impressions on paper obtained from silver plates worked for the purpose of being charged with *nigellum*, yet ten years had to pass away from that time before Baccio Baldini conceived the idea of applying the procedure practised with *nielli* plates to the indefinite multiplication of impressions obtained from plates engraved specially for the purpose of affording them. The oldest dated Italian print which has come down to us is a kalendar by Baldini, at least assumed to have been his work, and this bears the date of 1465, *i.e.*, a time nearly twenty years later than the earliest date on an impression from a plate engraved north of the Alps. Whether the impressions now known of this kalendar be from the original plate or be from a copy of it may perhaps admit of argument;* but whichever be the case, we may assume with equity that in 1465 an Italian engraving existed having a connection with this date.

A review of the primitive-looking efforts of the Master of the year 1464 "will seem at once to carry back the observer to a time when the new process of graphic art was apparently in its infancy."† Yet nearly two decades of growth had gone on, and better work had been produced than can be met with in the examples referred to. The Master of 1466, *e.g.*, worked certainly as early as 1461; and if we could accept without demur, which some good authorities refuse to do, the date on the engraving, 'Mary as Queen of Heaven,' of the Master of the Gothic ℙ formerly in the Weigel Cabinet [H 2], which date is 1451, then might it be said that, more than ten years before the author of the "Descent into Hades" [H 7] had produced his somewhat grotesque elaboration, an engraving was perfected in which the drawing was delicate yet with a certain grandeur of style, and the design not devoid of sentiment and beauty.

Several examples of the series of engravings belonging to the Master of the Gothic letters ℭ ℨ cannot fail of attracting attention by their sentiment and by the beauty of their technic. These qualities, combined with the scarcity of the examples, render the prints by this artist some of the choicest illustrations of early German art.

Among the Masters having marks or monograms, much interest is

* On this point reference may be made to the writer's 'Introduction to the Study and Collection of Ancient Prints,' vol. ii., p. 100.

† As relates to engraving on wood and on metal in relief, see volume i. of this Catalogue.

attached to him of the enigmatic letter **W**, and of whose handiwork more than thirty specimens may be seen in the Museum collection. Among them are several of those engravings which connect his history with that of Wohlgemuth, of Albrecht Dürer, of Jacopo dei Barbarj, and of Wenzel von Olmütz. The Master **W** has been and still is a *bête noire* of the iconophilist. Nor to him alone is he of peculiar interest. To the historian of the early time of the Reformation in Germany the rare satirical engraving, ROMA CAPVT MVNDI * [I 92], has offered ground for argument as to the true origin or first purpose of its production, whatever may have been the after application of it by the opponents of the Catholic Church.

Particular attention may be directed to the fine series of engravings by Franz von Bocholt, by Zwott or Zwolle, by Martin Schongauer, and to the very interesting sequence of the works of Israhel van Meckenen.

The "Unrecognised or Anonymous Masters" constitute, no doubt, a very heterogeneous mixture, whether as regards the designs or the technical execution to be met with in their prints. There are works evincing beauty of idea and sentiment and good technical procedures. There are works showing poverty of thought, grotesqueness of treatment, and wretched or mere craftsman-like engraving. This contrast is unquestionably in part explainable by the circumstance of the many years included between the time of the production of the earlier and that of the later examples of the art. This defence may be urged, it is admitted, further than is justifiable, for we know that it is not necessarily the case that a poor specimen of art must be also an early one; nor that a better example is necessarily of later origin. But here we are forced to stop, unfortunately: we may know the principle that rules, but we may not be able to assert in any particular case, that it there actually operates; and hence, obeying the demands of system and catalogue simplicity, we are forced to associate these particular works all together under the same head. Among the works of these Unrecognised Masters, attention may be directed to the following examples:

Samson and Delilah. G 1.
The Death of Absalom. G 2.
The Flagellation. G 19.

* Only three impressions are known, we believe.

Saint Michael. G 101.
Tiburtine Sibyl. G 153.
The Lovers. G 154.
The Chess-Players. G 155.
The Subjects of the "Boccace." G 156.

Among the works of the "Anonymous Masters" many examples may be found which are either so evidently of Flemish character in design and treatment, or have been met with so intimately associated with Flemish manuscripts, Flemish convents, etc., and which are stamped at the same time with the characters of an early period of technical execution, as to go some way in supporting the position taken up by M. Henri Hymans, previously indicated (*antea*, p. 3). Nevertheless, it is the same now as it was in the time of Renouvier, nearly half a century back.

"The more we come to know of the *incunabula* of engraving, the more we feel persuaded that the origin of the art is a complex fact, and which cannot be precisely determined whether as regards its *method*, its *inventor*, its *country*, and its *date*" ('Histoire de l'origine de la Gravure,' etc., p. 5).

To the truth of this statement, the able writer to whom reference has been here before made, bears witness in our own epoch when he remarks, "The question as to the origin of engraving has had the privilege of preserving all its actuality in spite of the *savants* and the numerous works which we possess concerning the matter . . . Not any new work, not any inedited document, has allowed us to refer with certitude to the first attempts of an art which has had such illustrious representatives, and which we observe to contribute in so powerful a manner to the progress of humanity." (M. H. Hymans, *op. cit.*, p. i.)

In the secondary arrangement of the several items included in the different divisions of the present volume a like principle has been followed when possible, as was adopted in the previous one, viz.:

Subjects connected with Old Testament history are placed first.

Secondly come those illustrative of the New Testament history, The Life and Passion of our Lord having here the first place.

Archangels, angels, and other heavenly persons follow.

The Blessed Virgin comes next; then in regular sequence,

according to name and sex, follow the Evangelists, the Saints and Martyrs of the Faith, and other holy persons and pious subjects.

Profane, fancy and other ornamental works conclude the list.

From the circumstance, however, that a single work or a fresh master, or new series of prints was frequently breaking—forced by the necessities of the general principle operating on the classification adopted—the general continuity of the descriptions in this secondary arrangement, the latter could not be so strictly adhered to as before. This imperfection must be accepted as impossible to have been avoided.

The following works will be found the necessary books for reference by those readers who may desire a knowledge of some details connected with the examples herein described, and which our limits forbad our entering on.

Bartsch.—Le Peintre-Graveur. Vols. vi. and x.

Ottley.—Inquiry into the Early History of Engraving. Vol. ii.

Passavant.—Le Peintre-Graveur. Vol. ii.

Nagler.—Monogrammisten. Vols. i. to v.

Wurzbach.—Martin Schongauer, eine kritische Untersuchung seines Lebens und seiner Werke, etc. Wien, 1880.

SECTION I.

WORKS BY ANONYMOUS OR UNRECOGNISED MASTERS.

ENGRAVINGS BY ARTISTS OF THE SECOND HALF OF THE FIFTEENTH CENTURY AND OF THE FIRST QUARTER OF THE SIXTEENTH, AND WHICH HAVE NOT EITHER DATES, MARKS, NOR NAMES ATTACHED TO THEM.

DIVISION F.

IMPRESSIONS FROM NIELLI AND ALLIED PLATES.

DIVISION G.

ORDINARY ENGRAVINGS.

DIVISION F.

IMPRESSIONS FROM NIELLI AND ALLIED PLATES.

It may not be out of place to remind the reader that the original plates from which the various impressions described in the present division [F] have been taken, differ in some important particulars from the plates which have yielded the impressions described in other portions of the work. A precise account of these differences, with their variations, and of the process of producing them, belongs more immediately to an account of Italian than to German or Flemish art.

In Italy niello work was practised more extensively by the higher class of gold and silversmith engravers than it was by that north of the Alps, and this practice had important relations to the general history of the Art of Engraving as it was being developed in the Florentine States. Nevertheless, the earliest notices of and remains of *nielli* which have come down to us are not of Italian origin, as we shall presently show.

The attribute of a niello plate is that of its being engraved in intaglio for the purpose of having an enamel or other fused mixture run into the furrows ploughed out of the metal by the tool of the workman, and by the after contrast of which, when cool and hard, with the polished surfaces of the uncut metal, the design of the artist comes to be displayed. Such plates—sometimes of gold, often of silver—served various purposes of ornamentation on ecclesiastic and civic utensils. The earliest description we have of the preparation of the fused material and of its practical use is in the 'Schedula Diversarum Artium,' of Theophilus Presbyter, a monk, which is a manuscript, perhaps of the twelfth century.*

In this Schedule are two chapters on the subject: one, caput xxviii., *De nigello;* another, caput xxix., *De imponendo nigello.*

Though the ancient Romans sometimes ornamented their chased

* For some details connected with this manuscript, see vol. i. p. 51 and note of this Catalogue.

patenæ, etc., with a kind of *nigellum* or enamel,* the first reference to niellated work of more recent times is perhaps that adduced by Passavant from the Glossary of Ducange, where we are informed that the Abbé of Saint-Aignan d'Orléans, Léodebodé, in the 7th century, bequeathed to the cloister, "scutellas ii minores masilienses deauratas quæ habent in medio cruces niellatas."

At the beginning of the 9th century Nicephorus, Patriarch of Constantinople, sent to Leon III. a pectoral cross of gold, one surface of which was covered with silver, the other was niellated.

In the Debruge-Dumenil collection was a fragment of a niello of the 12th century and supposed to be of French origin.

In Germany *nielli* are preserved which go as far back as the 10th century. In the treasury of the church of the castle of Quedlinburg is a reliquary of Otho (A.D. 936–973) ornamented, along with other ornaments, with niellated silver-plates. At Hanover there is stated to be a very fine niello executed by Saint Bernwardus, Bishop of Hildesheim, and contemporary of Otho the 1st. The treasury of the cathedral of Hildesheim possesses niellated *patenæ* and cups of silver, of early date; the *antependium* of the cloister of Neuburg, near Vienna, is ornamented with nielli, executed in the year 1181 by Werner, sixth prior of the cloister.

During the 13th century works in niello were, according to Passavant, admirably executed in Germany, and of which satisfactory evidence may be seen in the niellated ornamentation of an ivory reliquary in the treasury of the church of the castle of Quedlinburg before mentioned.

German nielli of the 13th century are preserved in the church of Saint Geron, at Cologne.†

Thus it may be seen that Germany played not an unimportant part in the production of niello work. At an after period it is true that ornamented plates, which before would have been truly niellated, were by the gold and silversmiths of Germany treated in rougher and more simple manner. The single plates were often larger than before, and more coarsely intagliated. A small quantity of various "blacks" was rubbed into the engraved parts. The surfaces in relief were cleaned, thus developing the compositions.

Such plates were hung against the walls of side chapels, by church doors, and the smaller ones were employed to decorate reliquaries, little coffers, and other receptacles. Many of the smaller plates

* The producers of such work were called *crustarii*, and their shops *tabernæ crustarii*. Pliny praises one Teucer and a Pythias in particular as able workers in the art.

† For authorities concerning the above statements, see Passavant, vol. ii. p. 261, *et seq.*

were specially designed, and these often in a very beautiful and delicate manner, as patterns for gold and silversmiths, in the production of their arabesques, ornamental sheaths, knife and other handles.

Numerous other small plates appear to have been quickly and coarsely worked in a style approaching the method adopted in the true and better nielli. In these, the *grounds* were worked all over, printing ink being alone the "black" which was employed: such plates were evidently in many cases intended to be printed from, and constitute transitional forms between those of true nielli and of ordinary copper-plate engraving.

Impressions from true nielli more frequently, but not always, have the actions, inscriptions or legends in *reverse*, as do also those impressions from ornamental plates of gold and silversmith craftsmanship which were not originally intended to be printed from.

The reason should be now apparent why prints having to a certain extent variable characteristics have been brought together under one head, that of 'Impressions from Nielli and Allied Plates.'

Some illustrations to the previous remarks may be found on referring to the 'Corona lucis' of the Cathedral at Aix-la-Chapelle, A i. p. 24 of the 1st volume; to the votive tablet of the Abbot Ludwig, A iii. p. 42 of the same; to the brass tablets in the Cathedral at Meissen, E x. (1 and 2) p. 324; and to the 'Angelic Salutation,' E xiii. p. 326 of the same volume.

For the descriptive accounts of the 'Impressions,' numbered from F 1 to F 56, the author is indebted to Mr. Freeman M. O'Donoghue, of the Department of Prints and Drawings in the British Museum.

A NIELLO. An ornamented Silver Cup, with a Cover surmounted by a Statuette of Love—Flanders, 16th Century.

Before entering on the description of impressions from nielli plates of northern origin in the Museum Collection, it is opportune to be able to bring before the notice of the student a fine example of niello work itself on silver and of cis-Alpine origin. It is of Flemish source, and was produced probably about the first quarter of the 16th century.

The cup is of silver, having some of its members gilt. From the supporting feet at its base, to the top of the figure on the cover, the cup measures $9\frac{3}{4}$ inches in height. The extreme

width is that of the diameter of the ornamental gilt rim at the bottom of the cover, which measures 4 inches and a half. The cup may be separated into three chief portions, viz., a body, base, and cover-top.

The body is $3\frac{3}{8}$ inches deep, $3\frac{7}{8}$ inches wide at the mouth the cover being removed, and, as near as the measurement can be taken, $2\frac{5}{8}$ inches at the bottom.

The base is formed of a concave moulding, edged at the upper part by a narrow spiral and toothed border, and falling into a circular perpendicular-faced broader edge. The lower margin of the latter is again denticulated in a duplex manner. Over the concave surface of the base moulding runs a rich, arabesque-like ornament of birds and foliage. The lower and perpendicular face of the base is *percée à jour*.

The whole is supported by three feet; each foot is composed of an undraped Love or Cupid kneeling on one knee and holding a scroll, on which is engraved FINIS CORONAT [opus?]

Each little figure kneels on a base composed of three chief triangular planes superimposed on each other. The whole of this ornamental base has been gilt.

The lid or cover consists of three chief parts, viz., a central vaulted portion about $1\frac{3}{8}$ inch deep; a rich open-work arabesque rim or base to this centre about $\frac{7}{8}$ of an inch wide, and a statuette, with its base, of Love supporting a shield with the right hand and a sort of club or caduceus [?] with the left. The figure itself is $1\frac{7}{8}$ inch high, the base on which it stands is $1\frac{1}{2}$ inch deep. This base is formed of involuted leaves springing from a circular concave moulding, the face of which is adorned with masks and arabesque fruit and foliage. The ornamental rim and figure with its base have been gilt. The silver body and vaulted portion of the cover of the cup have been niellated, a margin of plain or unworked silver being left at the top and bottom.

The engraved designs consist of twelve circular compositions contained within intertwined arabesque stalks and foliage. These designs are arranged in two series, an upper and a lower series. In each diamond-shaped space formed by the interlacements of the stems are figures of either animals or birds, one of the figures being a monkey playing on a bagpipe. The designs within the larger circles are composed of undraped or of draped Loves or Cupids, and of children amusing themselves in various manners. Not any particular story can be traced as being conveyed by these compositions; though it may be remarked that in one of the lower compartments in the line of one of the feet at the base is represented a naughty boy receiving his due [finis coronat opus?] in true pedagogic fashion.

The backgrounds to the figures are of architectural and landscape character.

The vault of the cover is externally niellated after the same style as is the body of the chalice. Six circular spaces are formed by arabesque intertwinings, in which spaces are the artistic compositions. Between them, and below in the spaces where the intertwining stalks divaricate, are figures of animals.

The blazon on the shield, supported by the figure of Love on the top of the cover, is supposed to be ornamental only, or of a temporary character, and intended to be supplanted at a future time by the arms of those persons to whom the cup might belong.

This fine example of niello work was once the property of the noble family of Van Bekerhout, a member of which presented it to Calonier, the sculptor of the statue of John van Eyck at Bruges. Mr. Henry Farrer purchased the cup of M. Calonier's widow, and from Mr. Farrer it passed into the possession of the Trustees of the British Museum for the sum of £350.

Passavant made a memorandum of this example when he visited the Museum. He believed it to have been intended to serve as a wedding present.

The cup is placed in a glass case containing the nielli and sulphur casts from nielli, preserved in the National collection.

A chapter referring to niello work, and illustrated with a representation of the present example, is given in the 2nd vol., plate 71, of 'Dresses and Decorations of the Middle Ages,' by Henry Shaw, F.S.A. London, 1843.

A NIELLO. A Medallion of Silver, having the B. Virgin and Child on one face and Saint Nicholas on the other—Russia, 16th Century.

"Russia," observes M. Alvin, "is the only country where has been perpetuated without interruption the tradition of the processes employed by the Byzantine artists in the preparation of Nielli. The Russians still work to-day in the *ateliers* of Toula and Kalouga exactly in the manner of the 11th century, when the monk Theophilus taught in his book, 'Schedula Diversarum Artium,' the art of preparing and applying *nigellum*. This fabrication appears to have been imported to the banks of the Volga and Dnieper at a very remote period, and it has been religiously preserved. It has remained stationary in progress, however, whether it be regarded as a process only, or as a means of the development of art in the proper sense of the word." ('Les

Nielles de la Bibliothèque Royale de Belgique,' par M. L. ALVIN. Bruxelles, 1857.)

The medallion of silver is ovoid in shape, the effigies being relieved off a gilt engrailed ground. On the obverse is a bust figure of the Virgin, who appears to be supporting the infant Christ on her left arm. The Virgin is directed slightly towards our right. She bears a large bordered nimbus with a plain disc; part of her mantle covers the head; a star (?) is on her right shoulder. The infant—or here, rather, the youthful Saviour—is draped in mantle and tunic, the latter girded at the waist. He bears a cruciform nimbus, on the cross-members of which are the letters Ѳ°Н. Christ raises the right hand in benediction: the left hand is not seen.

Below the figures, and on a plain margin, is the inscription ILLINSKIYA in Russian capitals. On the background, and above the heads of the figures, are the letters МР on our left hand and ѲУ on our right. To receive these letters, circular-shaped spots on the background have been left unengrailed, and hence shine from their gilding.

On the reverse of the medallion is a bust figure of Saint Nicholas in ecclesiastical vestments, and facing the spectator. A bordered nimbus is present. The saint raises the right hand in benediction—the fingers being placed after the order of the Greek Church—with the left hand he supports a closed book. On a plain margin below the figure is the word NIKOLAS in Russian capitals.

The background is engrailed and gilt.

A narrow, plain gilt border runs around the margin of the medal on each face.

Former proprietors have stamped letters and figures on the right-hand part of the ground near the border of the medallion. The letters, etc., appear to be AA $\frac{BC}{1856}$ 84.

At the top of the medallion is a kind of ring allowing of the ornamented religious effigies to be worn around the neck or to be suspended as a small "IKON."

On the authority of John Naakè, Esq., assistant in the Department of Printed Books (Slavonic Division), who was kind enough to examine the niello with the writer, we may state that the word below the figures is in the genitive case, and implies that the effigies above it represent the reputable Madonna and Child of Illinskiya. As to the actual date of the production of this niello we must remain uncertain. The Russian tendency to preserve a like traditional treatment—of Byzantine or Greek type—through age after age, forbids one drawing any accurate conclusion from merely the art-style of a religious object such as the one before us.

[Long diameter $1\frac{1}{2}$ in.; short diameter $1\frac{3}{8}$ in.]

F 1. Christ on the Cross, with the Virgin and Saint John—Germany, commencement of the 16th Century.

Christ stretched on the cross occupies the centre of the print. His figure is turned slightly to our right as he looks down at his mother; his hair and beard are long, and the crown of thorns has the appearance of a turban. One end of the loin-cloth flutters towards the left; there is not any *suppedaneum.* Above the cross is the inscription INRI in *reverse.* On the left hand stands Saint John, who is seen from behind, and on the right stands the B. Virgin, who is seen in profile; both are turned towards the Saviour, with the hands clasped. They have nimbi with white discs. The composition is enclosed in a border formed of two ornamental pilasters supporting an arch. Below, near the cross, is a skull, and in the upper corners above the pilasters are two children, each child standing on one leg.

This impression is mentioned by Passavant, vol. i., p. 294, No. 491. [$1\frac{10}{12} \times 1\frac{1}{2}$ in.] [Cut.]

F 2. The Virgin and Child—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The Virgin is seated, facing the spectator, under a canopy, which has a lattice window at each side; she has a nimbus over her head, and wears a loose robe, cut square at the neck. On her right knee is seated the infant Christ, whom she contemplates, while supporting him with both hands; he is turned towards our left, and looks in the same direction; he is undraped and has a cruciform nimbus over his head. On the extreme left, outside the canopy, is a very small figure of a naked child, and on the right is a similar figure.

[Diameter $1\frac{2}{12}$ in.] [Copy.]

F 3. The Virgin and Child, in Glory—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The Virgin stands on the crescent moon, with the infant Saviour in her arms; she is turned slightly to the left; over her tunic she wears a loose mantle, the front of which she holds up with her right hand; her hair flows down over the shoulders, and she has a nimbus with radiant disc over her head. She is surrounded by a flamboyant aureole, which extends from her neck to her feet. On each side kneels a winged angel supporting the Virgin with his hands, and above fly two other

angels, who are placing a crown on her head. She carries the Child on her right arm, and partly supports him with her left hand; he is quite naked, has a plain nimbus, and is looking down at the attendant angel on our left.
[Diameter $1\frac{7}{12}$ in.] [Copy.]

F 4. The Virgin and Child, in Glory—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The Virgin is kneeling on the crescent moon, turned slightly to our right; her long hair flows over her shoulder, and she wears over her close-fitting tunic a loose mantle which falls in folds upon the crescent. She has a nimbus with radiant disc, and is surrounded by a flamboyant aureole. On her right arm she supports the infant Saviour, who is quite naked, has a cruciform nimbus over the head, and holds in his right hand a globe surmounted by a cross; his left arm is stretched out to support the cross, and his looks are directed towards our right. [Diameter $1\frac{4}{12}$ in.] [Copy.]

F 5. The Virgin and Child, in Glory—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The Virgin is seen to the knees, turned to the left, looking down at the infant Saviour, whom she carries in her arms. She is entirely surrounded by an oval flamboyant aureole, and has a crown on her head, with radiant nimbus above. Her long waving hair falls over her shoulders. Before her is the crescent moon, which rests on the dragon of the Apocalypse. The infant Christ is supported on his mother's right arm; his looks are directed towards our right; he has a cruciform nimbus over his head, and holds with both hands a large bird, which, with outstretched wings and legs, is struggling to escape. [Diameter $1\frac{5}{12}$ in.] [Copy.]

F 6. The Virgin and Child, in Glory—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The Virgin is represented standing on the crescent moon turned to our right, and looking in the same direction; she is surrounded by an oval aureole, which is partly of a flamboyant and partly of a radiant character. She wears a crown and loose drapery, which covers her feet, and part of which she holds up with her right hand; over her head is a rayed nimbus, and her hair falls over her shoulders to the waist. On her left arm she carries the infant Saviour, who is

quite naked, has a cruciform nimbus over his head, and holds a fruit in his hands. The Virgin is supported by two male saints, who kneel on either side of her.
[Diameter $1\frac{4}{12}$ in.] [Copy.]

F 7. The Virgin and Child, in Glory—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The Virgin stands on the crescent moon, and is turned slightly to the left; she is surrounded by an oval flamboyant aureole, and has a plain nimbus, but no crown. Her hair falls down on her shoulders, and she wears loose drapery, which covers her feet. On her right arm she carries the infant Saviour, who has a cruciform nimbus, and is quite naked. Four angels are kneeling in adoration, two on each side of the aureole. [Diameter $1\frac{4}{12}$ in.] [Copy.]

F 8. The Virgin and Child, in Glory—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The Virgin stands on the crescent moon, turned slightly to the right, and holds the infant Saviour in her arms. She is surrounded by a flamboyant aureole, and has a nimbus around her head; her hair falls over her shoulders to the waist; she wears above her tunic a loose mantle, which she holds up in front with her right hand. She carries the Child, who is quite naked, on her left arm. Four winged angels surround her, of whom the two above are placing a crown on her head, while those below kneel in adoration. The composition is enclosed in an ornamental circular frame, inscribed with the words, "O mater memento mei," in reverse.
[Diameter $1\frac{7}{12}$ in.] [Copy.]

F 9. The Virgin and Child—Germany, 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

In shape it is an upright oblong, rounded off at the lower part, and was probably designed to ornament a portion of a sheath. The Virgin stands on the crescent moon, turned slightly to the left, and holds the infant Saviour in her arms; she wears a crown, with nimbus above, and a long mantle, which falls in folds over the crescent; her long waving hair descends to her waist. She contemplates the Child, whom she carries on her right arm, and who has a cruciform nimbus over his head. A black border-line encloses the composition,

and terminates at the top in the form of two crosses, on either side of the Virgin's head.
[Diameter $1\frac{8}{12}$ in. × $\frac{10}{12}$ in.] [Copy.]

F 10. **The Virgin and Child, with attendant Angels**—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The Virgin is seen at full length, sitting on a square stone seat, with the infant Saviour in her arms; she faces the spectator, and is enveloped in a loose robe, which falls in folds on the ground. The Child, who is apparently quite naked, and has a plain nimbus, is supported on his mother's left arm, and turned towards our left. On each side stands a winged angel, in an attitude of adoration; the one on our left carries a lily over his right shoulder, and extends his left hand towards the Virgin; the one on our right carries a lily over his left shoulder, and extends his right hand towards the Virgin. Behind are some arches of the Renaissance character, surmounted by a balcony in front of which hangs an ornamental festoon. In the balcony are three small figures dancing. [Diameter $1\frac{1}{2}$ in.] [Copy.]

F 11. **The Virgin and Child, with Angels bearing the Instruments of the "Passion"**—Germany, 15th Century.

A photographic copy of a small print formerly in the Douce Collection at Oxford.

It is circular, with a small portion cut off at the upper part. The Virgin is standing between two large vase-like candlesticks, which are supported by two kneeling boy-angels. She wears a large mantle, which descends to her feet, and is held up in fron by her right hand; her hair falls on her shoulders, and she has a nimbus with radiant disc. On her left arm she holds the infant Saviour, whom she contemplates as he stretches out his arms towards her; he is naked, and has a small nimbus round his head. Two boy-angels, bearing instruments of the Passion, are flying towards the Virgin, one from the right, the other from the left; the one on the right holds the cross and spear, the one on our left the column of flagellation. Across the centre of the background runs a horizontal band of a decorative character. In an exergue below the composition is the word "MARIA" in reverse.
[Diameter $1\frac{4}{12}$ in.; perpendicular measure $1\frac{2}{12}$ in.] [Copy.]

F 12. **"Mater Dolorosa"**—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

Our Lady of the Seven Sorrows is seated on a bank, on which are two small trees, one at each side; she faces the spectator, has a radiant nimbus, and is enveloped in a loose tunic which falls in folds on the ground, and in a mantle which covers her head. She raises her hands in prayer; her head is bowed with grief, and her breast is pierced with the seven swords, the spaces between which are filled with tongue-shaped clouds.
[Diameter $1\frac{5}{12}$ in.] [Copy.]

F 13. **"Mater Dolorosa"**—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

Our Lady of the Seven Sorrows is seated on the ground, turned to the left, and looking in the same direction; her arms are folded before her, and she wears a mantle which covers her head. Above the head is a plain nimbus; the seven swords, which are directed towards her face, are mingled with a radiant glory.
[Diameter $\frac{11}{12}$ in.] [Copy.]

F 14. **The Seven Joys of Mary**—Flanders, 15th Century.

The subjects are enclosed in six small circular medallions placed around a seventh, the whole being surrounded by a circle. The subjects are: The Annunciation, The Visitation, The Adoration of the Magi, Christ amongst the Doctors, Christ appearing to the Virgin after the Resurrection, The Day of Pentecost, and the Virgin in glory with two saints; the last mentioned subject occupies the medallion in the centre. The print is injured at the bottom.

Mentioned by Passavant, vol. I., p. 304, No. 551.
[Diameter $1\frac{7}{12}$ in.] [Cut.]

F 15. **The Virgin and St. Anna, with the Infant Christ**—Germany, 16th Century.

The Virgin and St. Anna are sitting together, the former on our left, the latter on our right; both are turned towards the infant Saviour, who stands between them, and whom they support with their hands. The Virgin wears a long mantle over her tunic, which has loose sleeves and is cut low at the bosom; her hair falls over her shoulders. St. Anna is enveloped in a loose robe with headcloth. Both have nimbi with white discs over their heads. Behind them is a wall, over which two shepherds are looking at them in astonishment; the one on our left wears a round hat, and holds a stick; the other is bare-headed. The upper corners of the impression are rounded off.

This print is mentioned by Passavant, vol. I., p. 303, No. 547.
[$1\frac{7}{12}$ in. × $1\frac{2}{12}$ in.] [Margin.]

F 16. The Virgin and St. Anna, with the Infant Christ—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The Virgin and St. Anna are sitting together on a gothic throne-like seat, which has a high back with drapery over it; the Virgin is on our left, and St. Anna on our right; the former wears a crown and a long loose mantle which covers her feet, and her hair falls over her shoulders; the latter wears a mantle and head-cloth. Both have cushions under their feet, and are looking at the infant Saviour, who stands on the seat between them, robed in a long coat, which descends to his feet; he is turned to our right. The Virgin supports him with her right hand, and St. Anna holds his right hand in hers, while with her left she offers him a fruit. All three figures have nimbi with radiant discs. Behind the throne, on right and left, are seen lattice windows; the floor in front is divided into squares.

[Diameter $1\frac{9}{12}$ in.] [Copy.]

F 17. A hunted Unicorn taking Refuge in the Lap of the Virgin—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The Virgin, wearing a robe with close-fitting sleeves and long skirt, which lies in folds on the ground, is seated on the left, turned to our right; her hair falls over her shoulders, and she has a fillet round her head, over which is a nimbus with radiant disc. She lays her left hand on the neck of the unicorn, which runs towards her for safety, and places its fore-legs on her drapery. The unicorn is pursued by three dogs with collars, who are springing towards him; one of these has a cord attached to his collar, the other end of which is held by the Angel Gabriel. The latter, who has wings, and wears a long loose robe, kneels on our right, turned towards the Virgin; he holds in his left hand a spear, the head of which rests on his shoulder, and in the other a horn, which he is blowing, and from which proceeds a scroll inscribed in reverse, "Ave gratia plena."

For illustrative notes on this subject, see vol. I., p. 125.

[Diameter $1\frac{9}{12}$ in.] [Copy.]

F 18. Coronation of the Virgin—Germany, 15th Century.

A small circular print. The Virgin kneels before us between the two first persons of the Trinity, who are seated together,

and are placing a crown on her head; God the Father is on our right, God the Son on our left, and immediately over the Virgin's head hovers the Holy Spirit, in the form of a dove with outspread wings surrounded by a radiant glory. The Virgin wears a tunic and long mantle, which rests in folds on the ground; her hair falls over her shoulders; she raises her hands in prayer. God the Father has a tiara-like crown surmounted by a cross on his head, and supports an imperial orb on his knees. Christ wears some loose fringed drapery, which covers the lower limbs, but leaves the body exposed; his hair falls over his shoulders, and the nimbus above his head is formed of concentric circles; he gives the benediction with his right hand. In the background, on right and left, appear portions of two gothic windows.

This is an ordinary engraving executed in the style of a niello, as shown both by the technic and the reverse character of the impression, the figures being left-handed.

[Diameter $1\frac{9}{12}$ in.] [Coloured.]

F 19. Saint Benno, Bishop of Meissen — Germany, 15th Century.

A small circular print, representing Saint Benno, whole length, standing, turned to our left, in full episcopal costume; he holds the pastoral staff in his left hand and in his right a large key, the wards of which are directed upwards. Behind him is an architectural canopy, with two large square pillars, which are decorated with arabesques.

[Diameter $1\frac{11}{12}$ in.] [Margin.]

F 20. Saint George of Cappadocia—Germany, first quarter of the 16th Century (Weigel, 503).

The saint is on horseback, turned to our right; in his left hand he brandishes a long sword, the point of which reaches beyond the border line of the print, and with his right he holds the bridle. He is in complete armour, with the cross on his breast, and three feathers in his helmet. In the middle below lies the wounded dragon, turned to the left, with the point of a broken lance fixed in his neck. In the background to the left kneels the Princess Cleodolinda with the lamb, and on the right are some rocks and a tree with its branches cut off. A triple border-line encloses the composition. The background is white. This is a circular niello of the commencement of the 16th century.

Mentioned by Passavant, vol. i., p. 308, No. 574.

[Diameter $1\frac{8}{12}$ in.] [Cut.]

F 21. **Saint George of Cappadocia**—Germany, first quarter of the 16th Century (Weigel, 505).

The saint is on horseback, galloping towards our right, in complete armour, and wearing a cap with large feathers. With his left hand he brandishes over his head a long sword, the point of which reaches beyond the border line, and with the right he holds the bridle. The dragon lies in front, turned to the right, with the point of a broken lance fixed in his neck, and blood streaming from a wound in his belly. From the border line above proceed three bent lines, forming semicircles, the ends of which cross one another. The background is black. This is a circular niello, the technic of which is peculiar, it being executed with the etching-needle instead of the graver.

Mentioned by Passavant, vol. i., p. 308, No. 572.

[Diameter $1\frac{7}{12}$ in.] [Cut.]

F 22. **Saint George of Cappadocia**—Germany, 16th Century.

Saint George is on horseback, galloping towards the left; both he and his horse are clad in richly decorated armour; and the latter has two large feathers on its head. The saint wears a broad flat cap, and with his left hand raises his sword to strike the dragon, who lies in the front, turned to the right, with his neck transfixed by the point of a broken lance. In the background, to the left, kneels the princess, with the lamb at her side, and on the right is seen a castle. A single black line encloses the composition. From a circular niello plate. [Diameter $1\frac{11}{12}$ in.] [Small margin.]

F 23. **The Mass of Saint Gregory**—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

In the middle, under a large canopy, which is supported by two square ornamental columns, kneels Saint Gregory, before the altar, turned in profile to our left; he is tonsured, has a rayed nimbus over his head, and is vested in chasuble and alb; he raises his hands in prayer. Beside him, on his left hand, kneels a tonsured deacon, also turned in profile to our left, and holding the saint's tiara in his hands; before him, on a desk, lies an open book. From a sarcophagus on the altar, which is on the left of the spectator, rises the figure of Christ, who is seen to the knees, and points to the wound in his side as he looks down at Saint Gregory; he is surrounded by an aureole; has a cruciform nimbus, and a wreath of thorns on his head. On our right, outside the canopy, kneels another tonsured ecclesiastic holding a taper, and above him appear the figures of a bishop and a cardinal.

In the background, between the saint's head and the top of the canopy, are seen several of the instruments of the Passion. On the extreme left of the composition is a fluted column.
[Diameter $1\frac{1}{2}$ in.] [Copy.]

F 24. **Saint James the Greater**—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

The saint is standing facing the spectator, under an ornamental canopy, which rests on two large square pillars; he wears a tunic which descends to below his knees, a cloak, and a pilgrim's hat; his feet are bare. In his right hand he grasps a staff, and rests his left hand on his right arm. Over his head is a nimbus, which is partly concealed by the canopy. The foreground rises to the level of the knees; in the background, on the extreme right and left, are two round pillars. [Diameter $1\frac{1}{1\frac{1}{2}}$ in.] [Copy.]

F 25. **Saint Apollonia**—Germany, 16th Century.

A photographic copy of a print in the Douce Collection at Oxford.

In shape it is an upright oblong, rounded off at the bottom. The figure of the saint occupies nearly the whole of the print; she is standing, turned in profile to our right, and holds with both hands a pair of forceps with a tooth, the emblem of her martyrdom. Her robe is cut square at the neck, and has close-fitting sleeves; part of her right foot is visible under it. On her head is a diadem, over which is a large nimbus with radiant disc. Her long curly hair falls over her neck and down her back. At the top, above the saint's head, are two palm branches, which proceed from the right and left borders of the print and meet in the middle.
[$2\frac{7}{1\frac{1}{2}}$ in. × 1 in.] [Copy.]

F 26. **Saint Barbara**—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

Saint Barbara stands, turned to our right, holding an ostrich feather in her left hand; she wears a long robe, with hanging sleeves, and has a large nimbus, with radiant disc, over her head. Behind her, on our left, is the tower, with three windows, one above the other, and on our right are rocks and trees. The composition is enclosed in an ornamental circular frame.
[Diameter $1\frac{1}{2}$ in.] [Copy.]

F 27. Saint Barbara—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

Saint Barbara stands turned to the right, reading a book, which she holds with both hands. She has a diadem on her head, and her long wavy hair falls in profusion over her shoulders. She is enveloped in a large mantle, which covers her feet and lies in folds on the ground; only the close-fitting sleeve of her tunic is visible. In the background to our right is seen the tower with three windows, and on our left, near the saint, rises a hill with grass on it. A double black line encloses the composition.

[Diameter $1\frac{8}{12}$ in.] [Copy.]

F 28. Saint Catherine of Alexandria—Germany, 16th Century.

This is an ornament for a knife-handle. The saint is standing on a small wheel, turned slightly to our right, but looking to the left. She wears a long robe with slashed sleeves, which is raised in front, so as to show the tunic beneath. Over her head is a rayed nimbus; her hair is dishevelled and blown about by the wind. In her left hand she carries an open book, and with her right she holds a large sword, the end of which rests on the wheel at her feet. Below is a figure of a boy angel seated on a species of tub; he is turned to the right and holds a stick in his left hand.

[$2\frac{8}{12}$ in. × $\frac{1}{2}$ in. and $\frac{5}{12}$ in.] [Copy.]

F 29. An Offering to Venus—Germany, 16th Century.

An impression from an oval niello plate.

Venus stands on our right turned slightly to the left, with Cupid beside her, who clings to her left leg; she is quite naked, and on her head is a crown formed of long points; her right leg rests against a terrestrial globe, over which is some drapery. In the middle, seen from behind and turned to our right, stands the naked Bacchus, with a large basket of fruit in his hands, which he is offering to Venus; he is crowned with ivy leaves, and has some drapery hanging from his left shoulder; this is held by a female satyr who advances from the left, and is addressing a satyr who accompanies her; the latter has a wreath on his head and a basket of fruit on his back. Bacchus is accompanied by a draped female, who stands on his left hand and is looking at Venus. The background, which is dark, is filled with garlands of flowers. In the lower part of the print is a decorative horizontal band, below which is a genius who flies towards the right, and holds some fruit.

This example is mentioned by Passavant, vol. i., p. 322, No. 655, under the title 'Women with Cupid, and a Couple of Satyrs.'
[$1\frac{10}{12}$ in. × $1\frac{7}{12}$ in.] [Cut.]

F 30. Hercules killing the Centaur—Germany, 16th Century.

An impression from a small niello plate in the form of a shield.

The naked Hercules, with the lion's skin hanging over his shoulder, is turned in profile to our left, and grasps the centaur in his arms; the latter, whose head is thrown back, is being strangled by the pressure. Behind them, on each side, are some buildings, those on the right being inscribed with the letters I. O. M. In the middle distance appears an island in the sea.

This impression is mentioned by Passavant, vol. i., p. 319, No. 641. [$1\frac{1}{12}$ in. × $\frac{10}{12}$ in.] [Cut.]

F 31. Orpheus—Germany, 16th Century.

An impression from a circular niello.

Orpheus, in Roman military costume, wearing a wreath on his head, is seated on a bank in the foreground with his legs crossed, turned to the left, but looking to the right. He is playing on a violin with his left hand, and about him are a number of animals, a hare, monkey, dog, etc., all listening to the strains of his music. On our left is the gateway of a castle, through the arch of which a demon is peering; above it is a high building, in which four persons are seen seated round a table, feasting. In the centre of the composition, and apparently connected with this building is a bridge over a river, along which two ships are sailing; on the bridge are two (?) monkeys, dressed as men, one of whom is firing a gun at a horseman who is carrying off a lady, and gallops towards our right. The hilly background is of considerable extent. In the air above a demon flies towards our right, followed by two others. The whole design is enclosed in a double black line. This impression is stained in the lower part and otherwise damaged.
[Diameter $1\frac{2}{12}$ in.] [Slight margin.]

F 32. Two Females with a dying Man—Germany, 16th Century.

An impression from a circular niello plate.

Two undraped females are standing, facing the spectator, holding between them a dying man, who raises his right arm as he sinks to the ground. The women are holding up a wreath over the man's head, one using her right hand, the other her left; on each side of the group may be observed a Cupid clinging to a tree; the background is dark. This may possibly be intended to represent Orpheus meeting his death at

the hands of the Mænade. The impression is injured, part of the work on the right-hand side being torn away.
[Diameter $1\frac{2}{12}$ in.] [Cut.]

*** Compare a print of the same subject by the Master S. (Passavant, vol. iii., p. 80, No. 274.)

F 33. **Allegorical Figure of a Child**—Germany, 16th Century.

An impression from a small square niello.

The child is seated on a bank of grass, turned towards the right, but looking to the left; he is quite naked, and holds up with his left hand the imperial orb, while with his right he grasps a cup. Over his head is a scroll, on which is inscribed "Trans. Vn. Onipotes," in reverse.

Mentioned by Passavant, vol. i., p. 323, No. 661.
[$\frac{11}{12}$ in. × $\frac{8}{12}$ in.] [Very slight margin.]

F 34. **A Lady sitting at Table, with Two Attendants**—Germany, 16th Century.

This is from a small circular niello plate, and represents the interior of an apartment, with a table in the middle, on which a meal is spread; the table is supported on a central leg, with four ornamental feet. A lady, wearing a cap and loose robe, is seated on our left, turned in profile to the right; she rests her head on her left hand and listens to the music of a flute, which a youth, who stands on the opposite side of the table, is playing. Between them stands a man attired in a gown and flat cap, who is in the act of lifting a tankard off the table with his left hand. On our right is part of an open doorway, through which a dog is entering. Immediately over the heads of the two men is a lattice window. A double black line encloses the composition.
[Diameter $\frac{11}{12}$ in.] [Margin.]

F 35. **A Lady and Gentleman sitting at Table**—Germany, 16th Century.

An impression from a small circular niello plate representing the interior of an apartment, with a lady and gentleman partaking of a meal at a round table. The lady sits in the middle, facing the spectator, and the gentleman at her side, on our right hand; he wears a hat, holds a cup in his right hand, and is apparently intoxicated. Behind the lady, on our left, stands a youth playing a flute; a man is entering the room through a doorway on the left. On the ground in front lies a dog. The floor of the apartment is divided into squares, and the rafters of the roof are visible. This impression is a good deal injured. [Diameter $1\frac{1}{12}$ in.] [Cut.]

F 36. **Lady and Gentleman sitting at a Meal**—Germany, 16th Century.

The table occupies the centre of the print, and the lady and gentleman are sitting behind it, the former on our right, the latter on our left. The gentleman has a large moustache, and wears a broad flat cap; he is looking to the right, and raises his right arm, while his left is placed on the shoulder of the lady. She is turned slightly to our left, but looks to the right, as she raises a tankard from the table with her left hand. In front of the table are seated a man and woman, facing one another. The former, who is on our right, and seen from behind, is playing on a flute, and the latter, who is on our left, holds a scroll of music, and appears to be singing. The background is dark. This impression is nearly square, but is slightly smaller at the bottom than at the top.
[1 in. × $\frac{10}{12}$ in.] [Cut.]

F 37. **A Roman General**—Germany, 16th Century.

The figure of a Roman general, seen to the knees, turned to the right, the face in profile. He wears a helmet with projecting front, and with his right hand grasps the upper part of a spear, which he holds in an upright position at his side. With his left hand he supports his shield, which rests on the ground; only a small portion of it is visible. This is from a niello plate somewhat smaller at the bottom than the top; it is much injured and mutilated. [$1\frac{3}{12}$ in. × $\frac{9}{12}$ in.] [Cut.]

F 38. **A Banquet**—Germany, 16th Century.

An impression from a circular niello.

On a raised dais, and under a rich canopy supported by four pillars, which is placed rather on the right of the composition, a party of four ladies and gentlemen are seated at a table, feasting. One of the latter, who wears a broad hat with feathers, is sitting at the farther end of the table, with a lady on each side of him, while the other gentleman, attired in a cloak and high-crowned hat, occupies the right hand corner of the table towards the spectator; at the opposite corner is a female seated on a low stool, her head only appearing above the table. A servant with a flagon of wine in his hand approaches the party from our left, and from a half-open door in an adjacent building on the same side, another servant is emerging with a dish on his head. In the middle of the foreground are two children with a monkey, and near them to the left two lovers are standing together in conversation. A double black line encloses the composition. This impression is injured, a hole having been torn in the lower part near the monkey.
[Diameter $1\frac{1}{2}$ in.] [Cut.]

F 39. An amorous Couple—Germany, 16th Century.

From a small niello plate, somewhat smaller at the bottom than at the top, divided vertically into three compartments. The compartment on the left consists of ornamental foliage, with a dog, hare, butterfly, and bird; that on the right is the same, with an owl and three other birds, and in the middle one are a young man and woman standing together, face to face, the woman on our left, the man on our right; the latter is thrusting his left hand through the woman's dress below her waist, while she places her right hand on his arm. The woman wears a cap, and her gown is cut square at the neck; the man has a flat round cap, and a tunic with large sleeves. The space above their heads is filled with a piece of arabesque ornament.

This impression is referred to by Passavant, vol. i., p. 339, No. 753. [1 in. × $\frac{10}{12}$ in.] [Margin.]

F 40. A Man caressing a Girl—Germany, 16th Century.

The man is sitting facing the spectator, and looking at the girl, who sits on his left knee, with a cup in her left hand; his arm is round her waist, and he rests his right hand on his thigh. His hat, which has a feather in it, is slung over his shoulder by a cord which passes round his neck, and his sleeve, which is very capacious, is slashed. The girl wears a robe, which is cut low in front, so as to show the chemise which covers her bosom; she has a band round her head, and her hair flies loose in the wind. The background is dark. This example is nearly square, but is somewhat smaller at the bottom than at the top.

Mentioned by Passavant, vol. i., p. 340, No. 756.
[$\frac{10}{12}$ in. × $\frac{9}{12}$ in. and $\frac{8}{12}$ in.] [Margin.]

F 41. Figure of a Woman—Germany, 16th Century.

From a small niello plate, nearly square, but somewhat smaller at the bottom than at the top. It is in two unequal divisions, the smaller one, on our left, consisting of a branch of ornamental foliage, the other containing the figure of a woman. The latter is turned to our left, seen nearly to the knees; she wears a large cap, and her dress has hanging sleeves and is cut low at the bosom, which is covered by a chemisette. In her right hand, which she places against her body, she holds a small ball.

This impression is referred to by Passavant, vol. i., p. 338, No. 744. [1 in. × $\frac{11}{12}$ in.] [Cut.]

F 42. A Woman holding a Jug and Cup—Germany, 16th Century.

From a small niello plate nearly square, but slightly smaller at the bottom than at the top. It is in two unequal divisions,

the small one on our left consisting of a branch of ornamental foliage, the other containing a figure of a woman; the latter is seen nearly to the knees, turned to the left, attired in a large cap and a dress with hanging sleeves; the dress is cut very low at the bosom, which is covered with a chemisette. In her right hand she holds a tall cup, and in her left a flagon. This is a companion plate to F 41.

Referred to by Passavant, vol. i., p. 338, No. 745.

[1 in. $\times \frac{11}{12}$ in.] [Cut.]

F 43. Ornament for a Knife-handle—Germany, 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

A youth, wearing a short cloak, sword, and close-fitting hose, is standing, turned in profile to the right, with his feet resting on an ornament which resembles a capital of a column; his curly hair falls over his shoulders, and on his head is a flat cap, with two large feathers projecting from it in front. Above him is some elaborate scroll-work, one end of which reaches down to his breast; with his right hand he is taking hold of a flower which grows on a branch before him.

[3 in. $\times \frac{10}{12}$ in.] [Copy.]

F 44. A Man playing the Guitar—Germany, 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

The man is seen whole length, standing, turned slightly to the right, holding the guitar with both hands in the usual position; on his head is a cap with a band which passes under his chin, and over his long tunic; he wears a cloak which descends to his knees, and is provided with arm-holes, through which his arms pass. The figure is enclosed in a single black line, which has an ornamental termination at the bottom. This plate, which appears to be an ornament for a knife-handle, is rounded off at the top.

[$1\frac{9}{12}$ in. $\times \frac{7}{12}$ in.] [Copy.]

F 45. A Lady under a Canopy—Germany, 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

The lady is standing, turned to the left; she wears a cap and a long flowing robe, which is cut square at the bosom, and has large full sleeves; she places her right hand on something which she appears to be holding with her left. The figure is enclosed in a narrow frame, which forms a gothic canopy at the upper part. This is an ornament for a knife-handle.

[$1\frac{9}{12}$ in. $\times \frac{7}{12}$ in.] [Copy.]

F 46. Ornament for a Knife-handle—Germany, 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

In the middle is a figure of a lady, standing on a large flower, turned to the left, her face seen in profile; she wears a large head-dress, and her robe has close-fitting sleeves, slashed at the shoulders; in her right hand she holds something which is not distinguishable. The upper part of her figure is enclosed between two branches of ornamental foliage which are entwined above her head. [3 in. × $\frac{9}{12}$ in.] [Copy.]

F. 47. An arabesque Ornament with Medallions of satirical Subjects—Germany, 16th Century.

An oblong panel of floral ornamentation, with two birds in the middle below. At each end is a large circular medallion, containing a satirical double profile head; in the one on our left, the upper head is that of a buffoon, and the lower that of a pope; in the one on our right, the upper head is that of a cardinal, and the lower that of a buffoon.
[4 in. × $2\frac{2}{12}$ in.] [Margin.]

F 48. A Panel of Ornament—Germany, last quarter of 15th Century.

From a small oblong plate, divided horizontally into two compartments. The upper compartment consists of a long embroidered curtain, which has nine narrow openings in it, at equal distances; on each of these openings is a letter or figure, which together read thus, "A.D. 1487, I. A. R." The lower compartment is composed of a similar curtain, with six openings, and in the centre a coat of arms which is charged with a wheel; the crest is also a wheel, and the motto is inscribed on two small scrolls placed on either side of the crest; it consists of two words, the first of which is hardly legible, but the second is "vagner." This has the appearance of a niello, but from the circumstance of the inscriptions not being in reverse it must be presumed that the original plate was intended to be printed from. [3 in. × $1\frac{4}{12}$ in.] [Cut.]

F 49. Two winged Females—Germany, 16th Century.

A panel of arabesque ornament, formed of two winged females, whose figures terminate in scrolls of foliage; they are turned back to back, and are playing musical instruments. Between them is a vase surmounted with a head of a cherub. The background is black. The plate is nearly square, but is somewhat smaller at bottom than at the top.

Mentioned by Passavant, vol. i., p. 340, No. 758.
[$1\frac{1}{12}$ in. × $1\frac{4}{12}$ in. and $1\frac{3}{12}$ in.] [Small margin.]

F 50. Two Children embracing—Germany, 16th Century.

Two naked boys sit close together kissing one another; the one on our left puts his right hand under his companion's chin, and the other hand around his neck. They are entirely surrounded by branches of ornamental foliage, amongst which are two birds, one on each side of them. The background is black. This is from a small niello plate, nearly square, but rather smaller at the bottom than at the top.

Mentioned by Passavant, vol. i., p. 329, No. 749.
[1 in. × $\frac{11}{12}$ in. and $\frac{10}{12}$ in.] [Cut.]

F 51. Heads of a Cherub and two Gryphons—Germany, 16th Century.

A very small panel of arabesque ornament. In the middle above is a cherub's head, and at the sides are two heads of gryphons which terminate in foliage. The background is black.

This impression is mentioned by Passavant, vol. i., p. 340, No. 755. [$\frac{8}{12}$ in. × $1\frac{1}{2}$ in.] [Small margin.]

F 52. An arabesque Ornament—Germany, 16th Century.

A very small upright ornament, composed of foliage, in the form of a candelabrum, the two feet of which are dolphins' heads. [$\frac{10}{12}$ in. × $\frac{1}{2}$ in.] [Small margin.]

F 53. A Cherub and chimeric Animals—Germany, 16th Century.

A panel of arabesque ornament, composed of two chimeric heads terminating in scrolls of leaf-work, which meet in the middle; above is a head of a cherub. The background is black.

This impression is mentioned by Passavant, vol. i., p. 340, No. 754. [$\frac{8}{12}$ in. × $1\frac{2}{12}$ in.] [Cut.]

F 54. A Woman with a Dragon—Germany, 16th Century.

A small panel of arabesque ornament. On our right is an undraped female, whose figure terminates in branches of beautiful foliage, which fills the left side of the print. She leans against a species of candelabrum, on the upper part of which is a kneeling Cupid, and in her right hand holds a pole with a shield at the end of it, which a small dragon is gnawing. The background is black.

This impression is mentioned by Passavant, vol. i., p. 339, No. 752. [$\frac{9}{12}$ in. × 1 in.] [Small margin.]

F 55. A Lady and Gentleman in Conversation—Germany, 16th Century.

A photographic copy of a small octagonal print in the Douce Collection at Oxford.

It represents the interior of a chamber formed of stonework, which is lighted by a high mullioned window. A gentleman is seated on our left, turned to the right, and extends his left hand towards a lady, who stands beside him; in his right hand he holds a cap, which is placed on the back of his head; he has a sword at his side. The lady stands on our right, addressing her companion; she wears a large hood-like head-dress, her dress is cut square at the bosom, and has large hanging sleeves. On the extreme right is a doorway.

[Diameter $1\frac{7}{12}$ in.] [Copy.]

F 56. A Man and Woman in earnest Conversation—Germany, 15th Century.

A photographic copy of a small circular print in the Douce Collection at Oxford.

A woman is seen on the spectator's right, seated on a stile, which is placed against a wall, and leads into a cornfield; she is turned towards a man, and with her left hand she raises the skirt of her robe, so as to expose her left leg above the knee. On the foot is a high boot. Her head is covered with some drapery, which passes under her chin, but does not conceal her face. The man is seen in profile as he advances from the left, and with his left hand is giving his staff to the female, who receives it with her right. On his left arm he carries a basket, and makes a gesture with his right hand. He wears a species of turban, and a loose robe, which does not reach his ankles; he has shoes on his feet. The background, which is dark, is almost filled with some elaborate scroll-work devoid of inscription.

The story told by this peculiar little print may be intended for that of Judah and Tamar (Genesis xxxviii. 14).

[Diameter $1\frac{4}{5}$ in.] [Copy.]

DIVISION G.

ORDINARY ENGRAVINGS.

G 1. Samson and Delilah—Lower Germany, 15th Century.

In this design three actions are represented, viz.:
Samson rending the young lion;
Delilah cutting off Samson's hair;
Samson pulling away a pillar of the building in order to slay the Philistines.

The prominent action is that of Delilah cutting off Samson's hair. She sits on our left hand upon a grassy bank enclosed within a low wall. Samson as a young man lies at her feet asleep, with his hand on Delilah's right knee. The latter places her left arm around his neck, and with shears in her right hand proceeds to cut short Samson's hair. Delilah is draped in a full loose tunic, somewhat close-fitting about the neck. On her head is a small, close fitting-cap adorned with pearls or jewels. A necklace is present, and on the ornamental collar of the tunic is the word Dalila in Roman letters. Samson has on a short tunic, tight hose, and pointed shoes. His feet nearly touch the lower right-hand corner of the print. He has a scarf around the waist, the ends of which extend along the wall on the right, which encloses the bank on which Delilah is sitting.

Above, on the right-hand side, Samson is opening the jaws of the lion, about to rend him "as he would have rent a kid" (Judges xiv. 6). The head of the lion is more human than animal in character, while on the head of Samson is a very peculiar cap. His mantle flutters away on the right among the rocks.

On the extreme left, and above Delilah, Samson is about to pull away the pillar of a building, which latter it supports. The hair of his head has grown again.

Three long waved scrolls run over the general surface of the print. On the scroll above Delilah and the recumbent Samson are the words :

"quod dalila fecit sāpsonē dormire gr̄mio suo c̄nes deposuit et sic fortitudinē pdidit." "Lē Judicum xvi. cā."

On the scroll by Samson and the lion is inscribed :

"Lē Judicū xiv. cā—Quod sāpsōn veīens juxta opidū eī venit leonē rugiētē quē illecit."

On the scroll running up by Samson removing the pillar are the words :

"Lē ī eodē cā = quod sāpson ponēs dorsū ad colūnas domūs cecidit et s̄t ītfecti qui fueīnt ī ea et —" ? sāpson.

This example is noticed by Passavant, vol. ii., p. 14, No. 5, who ascribes it to the Master of 1464, remarking that "the impression of the British Museum has for the watermark of its paper a bull's head with stalk and star ; that of the Cabinet of Berlin, two keys *en saltire* with a cup or something analogous in the middle."

Both the general feeling and technical execution of the design forbid us to place this example in association with the engravings herein brought together as belonging to the Master of 1464 or to his school. There is an Italian feeling about the figure of the sleeping youth, a general refinement indeed in the principal group, which to some persons will be at once apparent. The only alliance to the works of the Master of 1464 and his school, which we can perceive, is the marked use of scrolls or "banderoles." But, as Passavant observes, "We have not retained for our engraver the title of 'Master of the banderoles' given to him by Duchesne, since this appellation may equally apply to many of his contemporaries and successors, and since he himself has not always employed banderoles in his engravings" (*op. cit.* p. 12).]

The master of the present example must be separated from the author or authors of the works which are here entitled as those of the Master of 1464 ; whether he or they receive the title "of the banderoles" it matters not, but both must not do so. Among the examples arranged by Passavant, under the heading "the Master of 1464 and his school," are some exhibiting certain Italian characteristics. These Passavant regards as typical of the Master, and to the Master of *these* engravings the present one of Samson most probably belongs.

"We would observe," writes Passavant, "as a very remarkable thing, that we meet with the same technical methods of engraving, both as regards the heaviness of the contours and the delicacy of the lines forming the shadows, in some of the engravings of Sandro Botticelli, of Florence, cotemporary of our Master, as may be met with in the works of the Master of 1464.

We are thus led to believe that the one must have known the engravings of the other, and sought to imitate their manner. Since Sandro Botticelli, born in 1447, could scarcely have begun to engrave before 1465, and since the older Florentine engravers, even Baccio Baldini, have adopted a totally different manner with the burin, it would appear that we have a right to conclude that our Master of 1464 exercised a marked influence on the burin method of Sandro Botticelli. However, for sound comparative judgment on this point, it is necessary we should have before us some of the works of each Master in the state of first impressions, that is to say, such as still exhibit the delicate line of the hatching. Further, it would appear that the Master of 1464 visited Italy, for we find cypresses represented in the landscapes of some of his engravings, notably in the 'Resurrection' and in the 'Judgment of Paris.' So Sandro Botticelli may have made his personal acquaintance at Florence" (*op. cit.* p. 11).

Under the circumstances we should rather conclude that the Master of the Samson, and other prints having some Italian feeling about them, worked somewhat later than 1464, and was himself influenced by the Florentine engravers, rather than that any of them were influenced by him.

[$9\frac{1}{8}$ in. × 7 in.] [Cut to limits.]

G 2. The Death of Absalom—Flemish School, 15th Century.

Absalom stands in the middle plane of the design, caught by the long hair of his head in the branch of a tree. He appears to hang as if he had been strangled. He is directed towards the left hand, is in armour, and wears a long straight sword on his left side. The feet of Absalom appear to touch a stream which runs down towards the lower left hand corner of the print, from behind the embankment on the right. Between Absalom and the left-hand margin of the engraving stands his mule, looking back at his master. From the right hand, three horsemen in armour gallop towards Absalom, and thrust their lances against his back. Above, and partly hidden by the embankment on the right, are "a certain man" and "Joab." "And a certain man saw it, and told Joab, and said, Behold, I saw Absalom hanged in an oak" (2 Samuel xviii. 10). In the branches of the tree to which Absalom is attached is a bird's nest, towards which a bird is flying with something in its mouth to feed the young birds, who rise from the nest. On the highest ground on our right a round tower may be seen. In the foreground below on the left hand are three dogs gambolling. Small hillocks and herbage are represented in various places.

This engraving is a very interesting example of early art,

and clearly the work of a goldsmith or ornamental metal-engraver, rather than of an ordinary artist. The water-mark on the paper is a small bull's head, with stalk and star.
[$9\frac{2}{8}$ in. × 7. in.] [Large margin.]

G. 3 **The Fall of Man and his Redemption through the Life of Christ**—Lower Germany, latter part of the 15th Century.

A series of thirty-eight copper-plate engravings, beginning with the subject of the Creation of Man, and ending with that of the Last Judgment.

These prints appear to have formed parts of a Flemish or Low German manuscript Book of Devotion, once the property of the ancient Abbey of St. Peter at Ghent. They passed at length into the hands of M. Delbecq of Ghent, at the sale of whose collection in the year 1845 they were transferred in part to Messrs. Smith and in part to Messrs. Evans. From these well-known dealers they were procured for the British Museum. Seventeen of these engravings have such similarity to those of the corresponding subjects in the small "Passion" described under Sec. K No. 16 of the works of Meister Johann von Köln of Zwolle or Zwott, as to lead to the belief that the former are but copies of the latter. These plagiarisms are:

The Visitation. No. 7.
The Nativity. No. 8.
The Circumcision. No. 9.
The Massacre of the Innocents. No. 11.
The Marriage at Cana. No. 15.
Christ at the House of Simon the Pharisee. No. 17.
The Agony on the Mount. No. 19.
Christ before Caiaphas. No. 21.
Christ before Herod. No. 23.
The Flagellation. No. 24.
"Ecce Homo." No. 25.
Christ nailed to the Cross. No. 27.
Christ on the Cross. No. 28.
The Deposition. No. 29.
The Resurrection. No. 31.
The Three Holy Women at the Tomb. No. 33.
Christ appearing as Gardener to the Magdalene. No. 34.

The thirty-eight engravings now to be described have been pasted on the *rectos* (?) of the pages in their centres, and surrounded with broad ornamental framework or borders of various designs of floriated and arabesque character. These borders have been drawn in and painted with water-colours with precision and care. They vary somewhat in width, some

borders being but little more than half an inch wide, while others are an inch wide. Each print is first enclosed by a narrow border of vermilion red, which may be regarded as part of the general framework, or whole border. Below the latter, on most of the pieces, are from two to four lines of manuscript, and above it on a few prints are also a line, or two lines, of manuscript. Each engraving has been coloured in a systematic manner. On the *verso* of each page are from twenty-five to thirty lines of writing.

No. 1. The Creation of Eve.

The scene is in Paradise. Adam lies with the head to the left, supported by his right hand. His left is placed across the abdomen. Eve emerges from the side of Adam with joined hands before God the Father on the right, who is draped in a large mantle, some folds of which are thrown over the Father's left arm. A cruciform nimbus is over the Father's head. Some flowers are on the grassy foreground. A column on each side supports a Gothic canopy, below which the action takes place. Three trees rise behind the figures. A red border-line immediately encloses the design. Four lines of manuscript are below the general framework or border.

This print is No. 19 of the "Delbecq" Catalogue, Paris, 1845.

No. 2. The Marriage of Adam and Eve.

The Almighty stands in the middle of the terrestrial paradise joining together in front of him the left hands of our first parents. Adam stands on the right hand, Eve on the left of the spectator. God is draped in a loose tunic, and has a cruciform nimbus over the head. This print is the smallest of the series, but has one of the wider general borders. A narrow red border-line encloses the engraving. The page is without manuscript.

No. 20, Delbecq, *op. cit.*

No. 3. God ordering Adam and Eve not to eat of the Fruit of the Tree of Life.

The Deity stands on our right hand draped in a loose tunic, and bearing a cruciform nimbus. He raises significantly the right hand as if dictating his order to Adam and Eve, who stand opposite. Between God and our first parents rises the tree of the knowledge of good and evil. Adam and Eve have placed already their hands over the pubes. Two other trees and foliage may be seen. Two lines of manuscript are below the general border.

No. 21, Delbecq.

No. 4. The Fall.

In the middle stands the tree of life, laden with large apple-like fruits. Around the stem is twined the serpent, with human head, and apparently addressing Eve, who stands on our left hand. She raises the right hand, with which she holds an apple, and with the left hand supports some leaves over the pubes. Adam stands on the opposite side, raising his right hand with an apple in it, and places the left with some leaves over the pubes. Not any manuscript is present on the *recto*.

No. 22, Delbecq.

No. 5. Presentation of the Virgin in the Temple.

The B. Virgin kneels on the sixth step of a staircase which rises towards an altar in the middle of a Gothic chamber. On the first step kneels St. Anna on the left hand, and St. Joachim on the right. Behind each stands another person. Three lines of manuscript are above the border, four lines below it.

No. 24, Delbecq.

No. 6. The Marriage of the B. Virgin.

The High Priest stands in the middle of the chamber, joining the hands of Mary and Joseph. Mary stands on our right hand, and wears a crown upon her head. Joseph appears as a very old man on the left hand, resting his right hand on a stick. Three spectators are present. Three lines of manuscript are below the general border.

No. 25, Delbecq.

No. 7. The "Visitation."

St. Elisabeth stands on the left hand directed towards the right, receiving the B. Virgin. She is clad in mantle and tunic, the former serving also as head-dress. She has a circular nimbus. Elisabeth extends her hands towards Mary, who puts forth also her hands towards Elisabeth. Mary is draped in mantle and tunic, and is without head-dress. A circular nimbus is over her head, the long hair of which falls over her shoulders. Both persons wear pointed shoes. The contrast of the two forms is well maintained. Behind Elisabeth is the entrance doorway to a castellated house. Some hills, surmounted with three trees, rise in the background behind the Virgin. In the foreground on the left hand is a low wall and some herbage. This design is enclosed by an engraved narrow border, having within it a spiral line. Beyond it comes the usual narrow red border before referred to. Three lines of manuscript are below the general framework.

No. 26, Delbecq.

No. 8. The Nativity.

The B. Virgin sits on a bed placed on our left hand within a stable. She is draped in mantle and tunic, and supports an open book on the knees. A bordered nimbus is over her head. On our right hand sits Joseph. Before him, in the foreground, and by the foot of the bed, is a fire-box. He has a stick in the right hand, and a cap on the head. Between the side of the chair-back and the head of the bed is a small shelf, on which is a pitcher. Behind rises the wall of the stable, and above the wall appear the heads of the ass and the ox, the ass being on the left and the ox on the right hand. They look towards each other, and over the top of the wall on to a narrow trough or cradle in a manger above the head of Joseph. In the manger lies the undraped figure of the infant Christ. An engraved narrow border, having within a spiral line, encloses the composition. Below this bottom border is a narrow plain margin, on which are engraved the words natíbitas íhu, in lower-case Gothic characters. Three lines of manuscript are below the general framework or border.

No. 27, Delbecq.

No. 9. The Circumcision.

The infant Saviour is placed on a cushion upon an altar in the middle of a Gothic chamber. The B. Virgin on our right hand supports her child, while the priest on the left performs his function. Joseph, behind him, holds the feet of the infant Saviour. Two other persons are present. Three circular-headed windows are in the background. An engraved narrow border with spiral line is present. On a plain margin below are the words circumcísio íhesu, in Gothic characters. Two lines of manuscript are above, and three below the border.

No. 28, Delbecq.

No. 10. The Flight into Egypt.

The B. Virgin, bearing the Holy Child, and seated on an ass, advances to our right hand. A bordered nimbus is over the head of Mary, a cruciform nimbus over the head of Christ. Behind the head of the ass walks Joseph, holding the bridle in his right hand. He holds with the left hand a staff across the shoulder, over which is thrown some folds of drapery. He wears a large cap, and looks backwards towards Mary and the child. Some hillocks and trees are in the background, some herbage and stones in front. An engraved narrow border with spiral line is present. Below on a plain margin are the

words hic fugit Maria, in Gothic characters. Six lines of manuscript are below the general border, and six marginal lines on the left of it.

No. 29, Delbecq.

No. 11. Massacre of the Innocents.

Herod, with crown and sceptre, stands on our right hand as if giving orders to a soldier in armour on his right. In the foreground sits a mother gazing on the head of her decapitated child. Behind, and to our left, stands a soldier in armour holding a child head downwards by the right leg, and into whose abdomen he is about to plunge a sword. The mother, kneeling on the left, raises her arms against the act. Some trees are on a hill in the background. A narrow engraved border with spiral line is present. Below, on a plain margin, are the words Occisio puerorum, in Gothic characters. Three lines of manuscript are below the general border.

No. 30, Delbecq.

No. 12. Jesus among the Doctors of the Law.

Jesus, having a cruciform nimbus, is placed on a raised seat behind, and within a low, many-angled enclosure. In the latter are seated five persons learned in the law. On the left hand stand Mary and Joseph, with circular nimbi, pleased to have found their child. A red, hand-made border encloses the design. Three lines of manuscript are below.

No. 17, Delbecq.

No. 13. The Baptism of Christ.

On the left bank of a stream stands John the Baptist, draped in a loose tunic girded at the waist. Over his head is a circular nimbus. With the left hand he raises a large vase-like pitcher, from which he pours water over the head of Christ, who stands undraped, and with hands crossed over the chest, in a stream on the right. Behind and above our Lord is an angel bearing the drapery of Christ. Two lines of manuscript are above the general border, and three are below it.

No. 31, Delbecq.

No. 14. The Temptation in the Wilderness.

In this composition three actions are represented. In the foreground, Christ, standing on our left hand, is being asked by the devil, on our right hand, to change a stone into bread. Above Christ in this scene, and on our left, is our Lord on a pinnacle of the Temple, and being asked by the devil to cast

himself down. At the opposite corner Christ appears as if saying, "Thou shalt not tempt the Lord thy God," and kicking the devil away from him by a stroke with his right leg on the devil's posterior. In each scene the demon is represented with long ears, claws, tail, and hairy spine. A narrow engraved border with spiral line is present. Two lines of manuscript are above the general border, and three below it.

No. 32, Delbecq.

No. 15. The Marriage at Cana.

Christ, with large cruciform nimbus, is seated behind a table running across the middle of the composition. On the left (to the spectator) of our Lord sits the B. Virgin, with circular nimbus, and by her side sits a person with a high hat. On Christ's right (to the spectator) are the new-made bride and a guest. In the foreground, on the left hand, stands an attendant pouring water into a vase, of which there are six represented. The scene takes place within a Gothic chamber with a vaulted ceiling. Two circular-headed windows are in the background. Twelve lines of manuscript are below the general border.

No. 18, Delbecq.

No. 16. Christ and the Woman of Samaria.

The well is in the middle of the composition. On the right hand sits Christ, on the left, stands the woman. The former raises his hands significantly, as if saying, "Woman, believe me, the hour cometh," etc. (John iv. 21). A cruciform nimbus is over our Lord's head; he is draped in a loose tunic, and the feet are bare. The woman looks earnestly at Christ as she draws up the pitcher from the well. This pitcher hangs from a large block and pulley from beneath the shed of the well, and another pitcher stands below on the step of the well, on which Christ and the woman rest each a foot. The step comes forward at one of its angles to the lower border of the print. In the background behind Christ are the buildings of a town; behind the woman five persons descend towards the well. An engraved border-line with spiral filament is present. One line of manuscript is above the border, four lines below it.

No. 33, Delbecq.

No. 17. Christ in the House of Simon the Pharisee.

Christ, having a cruciform nimbus, is seated at a table with a person on each side of him. These persons wear peculiar hats. Christ places the left hand over the chest, as does the person on our right hand; he on the left raises a drinking-

cup with the left hand. On the table is spread a cloth on which are plates, knives, drinking-cups, etc. The lower parts of three windows are shown on the end wall of the chamber. In the foreground, and below the table, kneels low the penitent woman about to wipe Christ's feet with the hair of her head. The floor is chequered diagonally. A plain narrow border without a spiral line is here present. Two lines of manuscript are above the general border, four lines below it.

No. 35, Delbecq.

No. 18. The Raising of Lazarus.

Christ stands on our left hand, assisting with his left hand Lazarus as he rises from the tomb. A cruciform nimbus is over our Lord's head, who stoops a little towards Lazarus, and, raising the right hand, appears as if saying, "Lazarus, come forth." Behind the tomb are the disciples on our left hand, and the holy women on the right. A pickaxe and shovel lie in the foreground in front of the tomb. A narrow border with spiral line is present. Two lines of manuscript are below the general border.

No. 34, Delbecq.

No. 19. The Agony at Gethsemane.

On the right hand Christ kneels with joined hands, directed in action towards our right, where rises a hillock, on which are a chalice and host. In the foreground, and on the left hand, rest three disciples sleeping. Behind is the entrance to the garden, with wattled fence and gateway. Armed soldiers may be seen appearing above the fence. An engraved border with spiral lines is present. On a plain margin below this narrow border are the words Hic orat ihesus in Gothic characters. Five lines of manuscript are below the general border.

No. 37, Delbecq.

No. 20. The Betrayal by Judas.

Christ stands as the centre of a group. Judas approaches him from our right hand, and is about to embrace him. St. Peter on the left sheathes his sword, after having struck down Malchus, who is bareheaded on the ground, holding a club in the right hand and a lanthorn with the left. Three armed soldiers are behind. An engraved border with spiral line is present. Below this, on a plain margin, are the words "Hic captibatur ihs," in Gothic characters. Three lines of manuscript are below.

No. 38, Delbecq.

No. 21. Christ before Caiaphas the High Priest.

The High Priest, wearing a mitred head-dress, is seated on the left. He rends his garment over the chest, looking at Christ, who stands with bound hands before him. Christ is draped in a loose mantle, and bears a cruciform nimbus. His arms are grasped by the hands of soldiers behind, one of whom is about to strike him with the palm of the hand, and to say, "Answerest thou the High Priest so?" A narrow border and spiral line are present. On a plain margin below are the words Huc ducitur ad Pilat, in Gothic characters. There is not any manuscript on the *recto*.

No. 39, Delbecq.

No. 22. Christ before Pilate.

Pilate sits on the left hand, draped in a loose mantle and large cap. Christ, in loose tunic and with cruciform nimbus, stands with bound hands before him. A soldier stands on each side of Christ, and grasps him by the arms. A narrow border with spiral line is present. On a plain margin below are the words, Hic ducitur Pilate, in Gothic characters. There is not any manuscript present on the *recto*.

No. 41, Delbecq.

No. 23. Christ before Herod.

Herod sits on our left with sceptre in the right hand, and raising the left as if admonishing Christ. The latter stands before Herod, having his hands bound, and being held at the arms by two attendants. An engraved border with spiral line is present. On a plain margin below are the words hic ducitur ad Herodem. There is not any manuscript on the *recto*.

No. 40, Delbecq.

No. 24. The Flagellation.

Christ is bound to the column of a Gothic-vaulted room, and stands in the middle of the latter. An executioner on the left hand is about to strike him with a rod, while one on the right holds ready a scourge for the like purpose. Two small windows are behind, and in front are lateral columns supporting a circular-headed archway. An engraved border with spiral line is present. On a plain margin below are the words hic flagellatur, in Gothic characters. Two lines of manuscript are above, and three below, the general border.

No. 42, Delbecq.

No. 25. "Ecce Homo."

Pilate, accompanied by a priest and two other attendants, exhibits Christ to the people. Our Lord's body is partly exposed in front and covered with blood-spots. Christ stands on the left hand on the doorstep of a public building, part of which forms the background. A cruciform nimbus is over Christ's head, and a wreath of thorns around the brow. A narrow border with spiral line is present. Below, on a plain margin, are the words ćitatío manum. Not any manuscript is on this *recto*.

No. 43, Delbecq.

No. 26. Christ on Golgotha.

In the foreground lies the cross, being prepared for elevation and the execution. Our Lord is undraped, with the exception of a loin-cloth, and is seated behind towards our left on a block of stone. A cruciform nimbus is present, the arms are secured over the abdomen, and the body is marked with the effects of the flagellation. Three armed soldiers are present, and a workman is engaged at work upon the head of the cross. Nails and implements lie upon the foreground. Three trees are on an eminence in the background. A narrow engraved border, having a spiral line within it, is present. Below it, on a plain margin, are the words crucetío ðomíní. Four lines of manuscript are below the general border.

No. 46, Delbecq.

No. 27. Christ attached to the Cross.

In the foreground lies the cross obliquely from left to right, and to it Christ is being attached. In the foreground lie his garments. Five persons are engaged completing the attachment. Two soldiers are behind. A narrow border and spiral line are present. Below, on a plain margin, are the words affictío ðomíní að crucē. One line of manuscript is above, and three below, the general border.

No. 47, Delbecq.

No. 28. Christ Crucified.

In the middle stands the cross with the Crucified. Large drops of blood fall from the hands and feet. The B. Virgin stands on our left hand, and St. John on the right of the cross. A circular nimbus is over the head of each; a cruciform one over the head of Christ. The Virgin joins her hands and looks downwards, St. John raises his hand and gazes

upwards at our Lord. Three lines of manuscript are above, and three below, the general border.

No. 47, Delbecq.

No. 29. The Deposition.

In the middle is the cross with the Crucified, whom Joseph of Arimathea is receiving in his arms from a ladder which he has mounted, placed on our right hand. Nicodemus removes the nails from the feet. Behind Nicodemus stand the B. Virgin and St. John. An engraved border with spiral line is present. Below, on a plain margin, are the words hic depositur.

No. 48, Delbecq.

No. 30. Christ on the Knees of his Mother.

In the middle of the composition, and before the cross, sits the B. Virgin, supporting on her knees the body of Christ, whose head is on our right hand, and has over it a cruciform nimbus. Our Lord's arms are crossed over the abdomen. Behind, and on our right, stands St. John holding a chalice with the right hand, and pointing to it with the left. The Magdalene stands on the opposite side supporting a vase with the right hand. A narrow border with spiral line is present. Below, on a plain margin, are the words receptio d bū in sum mā. Not any manuscript is present on the *recto*.

No. 49, Delbecq.

No. 31. The Resurrection.

Christ rises from the tomb, which is placed obliquely across the foreground. With the left hand he supports the banner of the cross, and raises the right as in benediction. Three soldiers are asleep by the tomb. In the background are some buildings on an eminence. A narrow border and spiral line are present. On a plain margin are the words resurrectio dominī. One line of manuscript is above, and four below, the general border.

No. 51, Delbecq.

No. 32. The Descent to Limbus.

Christ stands on our right hand supporting the banner of victory and of the cross with the left hand, and extending the right hand towards the saints on the left about to issue from the open jaws of purgatory. An engraved narrow border and spiral line are present. On a margin below are the words hic destruit infernū. Two lines of manuscript are below the general border.

No. 52, Delbecq.

No. 33. The holy Women at the Sepulchre.

The tomb lies obliquely across the foreground, and the cover is placed across the tomb. An angel at one end of the tomb and the Magdalene at the other take up the grave-clothes. The angel raises the right hand, and seems as if saying, "He is not here, but is risen." Two other holy women stand behind the Magdalene. A narrow border and spiral line are present. On a plain margin are the words ihesum querimus. Three lines of manuscript are below the general border.

No. 55, Delbecq.

No. 34. Christ appearing to the Magdalene in the Garden.

Our Lord stands on the right, resting the left hand on the handle of a spade, and raising the other hand towards the Magdalene, who kneels opposite him. A cruciform nimbus is over Christ's head. The wounds on the hands, feet, and side are shown. On the left kneels the Magdalene, extending the hands towards Christ. A vase is on the ground between them. Behind is a wattled fencing, a tree, and some buildings on an eminence. An engraved narrow border with spiral line is present. Below, on a margin, is inscribed Salvate magister. Three lines of manuscript are below the general border.

No. 54, Delbecq.

No. 35. Christ with the Disciples at Emmaus.

Christ sits at a round table, having a disciple on each hand. He is about to break bread. A cruciform nimbus is over our Lord's head. One disciple wears a hat, the other is bareheaded. On the table is a dish with a fish on it, some knives and small loaves. Four small, circular-headed windows are behind. A narrow border and spiral line are present. Below, on a plain margin, are the words pax vobis. Three lines of manuscript are above, and four below the general border.

No. 55, Delbecq.

No. 36. The Incredulity of St. Thomas.

Christ stands on the right hand within a chamber, supporting the banner of the cross with the left hand and raising the right to show the wound in it to St. Thomas. The latter kneels on one knee before our Lord, and places the fingers of the right hand in the wound on the right side of Christ's chest. A circular nimbus is over St. Thomas's head. An engraved border and spiral line are present. Below, on a margin, is inscribed Sancta Thomo. Two lines of manuscript are above, and three below, the general line.

No. 56, Delbecq.

No. 37. The Pentecost.

In the middle of the group of disciples sits the B. Virgin, having an open book upon her knees. The Holy Spirit, as a large dove, with outspread wings, hovers over the assemblage. All the persons present have circular nimbi. An engraved narrow border and spiral line are present. On a margin below are the words penthe costes. Three lines of manuscript are above, six below, the general border.

No. 57, Delbecq.

No. 38. The Last Judgment.

Christ is seated on a rainbow, and having the feet placed on a small globe. He is draped in a loose mantle only, and extends the hands to show their wounds. On our left, near the head of Christ, is a pointed sword running towards his mouth; on the other side is a lily. On the right hand kneels the B. Virgin, on the left St. Peter. Between them the dead rise from their graves. An engraved border and spiral line are present. Below are the words judicacio dñi. Three lines of manuscript are below the general border.

No. 58, Delbecq.

[Sizes variable, from $2\frac{1}{2}$ in. × 2 in. to $3\frac{1}{8}$ in. × $2\frac{2}{8}$ in.] [Coloured.]

4. A "Passion" Series, and other Subjects—Germany, latter part of the 15th Century.

A series of ten early prints, seven of which represent events of the "Passion" of our Lord. Subjects usually included in the life of the Virgin are on another print, and the remaining prints (*a*,*c*) are of a symbolic character.

a. The Creation.

This is a symbolic design, the analogues of which are not uncommon in manuscripts and early books. It represents the works of the days of creation and of the distinction of the celestial and the terrestrial elements. In the present illustration Christ on the cross is represented within the first of the 13 circles. The cross rises as high as the 12th circle, which typifies the zodiac. A 14th circle, the "primum mobile," is not given in the design before us. At the upper angles of the bordered square enclosing the circles are the creature symbols of St. Luke and St. Mark; those of St. Matthew and St. John are below the circles. At the lower angles are ovoid medallions containing, on the left hand, the Mass of St. Gregory, and, on the right, the Virgin and Child with St. Anna (?) within a radiant aureole. Between these medallions is the angelic salutation.

For a detailed account—with illustrations—of what is intended to be conveyed in symbolic designs of this character, the reader may consult the 'Nürnberg Chronicle,' 1493, Latin edition, folio ii–vi.

b. The Life of the Virgin.

Within a large circle, occupying two-thirds of the general composition, are seven small circular medallions containing subjects from the life of the Virgin. Above the larger circle is a Gothic niche, within which stands the Virgin with the Child on the crescent moon. On each side of the niche at its base is a small medallion containing a creature symbol of an Apostle. Similar medallions are below.

c. "Christus Consolator."

Nearly a half length figure of Christ, seen somewhat in profile and directed in action towards the right. Our Lord is clad in a loose-fitting tunic. A nimbus is over the head, the hair of which is parted along the middle and falls just to the shoulders. Christ holds with the left hand an imperial orb surmounted with a cross, towards which he directs the fingers of his right hand as if in emphasis or as in benediction. At the top of the print runs a narrow horizontal band, broken in the middle by a semicircular one which passes over the head of the Saviour. On one part of the former are the words EST FACIES, on the other part is CHRISTI. On the semicircular scroll is the inscription—at least, as we read it—in contracted forms, *Unicum et summum bonum—unicum vērum a quo omnia dependent.* Below the figure of Christ, and on which it appears to rest, is a broad semicircular scroll on which are three lines of Latin inscription. Below these, on a broad margin, are the words—

"Speciosus Forma prefatus hominum."

The background seems meant to represent clouds and stars.

d. The Agony in Gethsemane.

Christ and his three disciples are within a low palisaded enclosure. The former kneels on the right hand before a small rock, on which is a chalice containing the sacred wafer. Over our Lord's head is a cruciform nimbus shaped like a mitre. Behind and to the left the three disciples sit sleeping; circular nimbi are over their heads. The brook Kedron runs to the left in the foreground; over it are laid two planks, and a rail on their left-hand side.

e. The Betrayal by Judas.

Our Lord and five persons are within a wattled inclosure. The former is being embraced by Judas. A man behind is

about to strike Christ with his raised right hand, while another, on the right, appears to be pulling him from behind. On our left Peter is about to wound the High Priest's servant, Malchus. A cruciform nimbus is over our Lord's head, a bordered circular one over Peter's.

f. The Flagellation.

Christ is bound to a pillar in the middle of the chamber in which the action takes place. His body is covered all over with streams of blood. Three executioners are engaged in inflicting the punishment. One man on the right uses a rod, one on the left hand a scourge. A third man, stooping forward in front on the left, has ceased to strike for the moment. On the right on the ground lies a small piece of rope. The cruciform nimbus over Christ's head inclines to a mitre form.

g. Christ crowned and mocked.

Christ is seated on a low throne in the middle of a vaulted chamber. He is clad in a purple robe and has a cruciform nimbus over the head. The executioner on each side presses down a wreath of thorns with a long staff. A third man sits in front of the dais of the throne, holding up a staff and putting out his tongue to mock Christ.

h. The Bearing the Cross.

Our Lord advances to the left hand bearing his cross, the end of which is supported by Joseph of Arimathea. A soldier in armour advances before Christ, whom he pulls forward by a rope; another person behind strikes Christ with a club. The towers of Jerusalem may be seen on a hill on the right.

i. Christ fastened to the Cross.

The cross lies obliquely on the ground from right to left, i.e., the foot of the cross lies at the lower left-hand corner of the print. Christ is extended upon it; two executioners are fastening his hands to it, while a third man bores a hole in the cross to receive the nail for the feet. A fourth man is seated on a stone in front hammering the head of a nail. A skull, bones, and utensils are upon the ground.

k. Christ on the Cross.

In the middle rises the cross with our Lord extended on it; blood streams from the hands and feet, and from numerous wounds of the body. On the left, to the spectator, stands the B. Virgin with joined hands; on the right hand is St. John looking up towards Christ.

Each print of this series has been somewhat heavily coloured. The nimbi over Christ, his disciples, and the figures in print *b*, have been illuminated in gold. A deep red border with an outer margin of black encloses each design. It is probable that this sequence formed illustrations to a book of devotions. [Size variable. Circum. $3\frac{6}{8}$ in. × $2\frac{6}{8}$ in.] [Coloured.]

G 5. A "Passion" Series—Germany, latter half of the 15th Century.

Three small engravings of mediocre character from a "Passio Christi."

1. Christ before Caiaphas.

The High Priest sits on our right hand, with mitre on head and tearing open his vestments over the chest. Christ stands before him on the left, with bound hands, and attended by two soldiers. The background of the print is unworked and plain. Colour has been applied.

2. Christ before Pilate.

Pilate sits on our right hand, holding a sceptre with the right hand and pointing with the left to Christ, who stands with bound hands before him. Three soldiers are in attendance. The background is unworked. Colour has been resorted to.

3. Christ before Herod.

Herod is enthroned on our left hand. He wears a crown, holds a sceptre with his left hand and points with the right at Christ. Our Lord is being led away by two attendants. Another attendant is behind. Colour has been applied.

See Passavant, vol. ii., p. 216, Nos. 47, 48, 49.

[$2\frac{2}{8}$ × $1\frac{1}{2}$.] [Coloured.]

G 6. Four Subjects from a "Passion" Series—Germany, 15th Century.

1. The Last Supper.

Christ is seated at the farther side of a round table, having St. John's head on his chest. Judas sits on a low seat opposite on the near side of the table. The other disciples sit around. Two small latticed windows and a circular window are in the background.

2. Christ on the Mount of Olives.

Christ kneels directed towards the left. He looks upward with outstretched hands; a cruciform nimbus is over his head.

To our right on a height behind are three disciples asleep. On a rocky elevation on the left is a chalice. The action takes place within a wattled fencing, beyond which in the background are the houses and towers of Jerusalem.

3. The Betrayal by Judas.

Our Lord stands in the middle of the composition directed towards the left. A bordered cruciform nimbus is present. One man behind holds up a lighted torch, while other men seize Jesus.

4. The Entombment.

The tomb runs obliquely from left to right across the print. The holy Mother with two other persons assist in gently depositing the Lord's body in the tomb. Behind the tomb rises the cross, on the left of which stands St. John.

All the compositions are enclosed within very narrow gothic borders, the pierced spandrils of the upper corners of which are the most prominently represented portions of them. Colour, chiefly yellow, has been applied to parts. The prints have suffered from time and usage.

[4 in. × 3 in.] [Cut and slightly coloured.]

G 7. **The Nativity**—Flanders, 15th Century.

Beneath the roof of an open stable the Virgin kneels, in the middle of the composition, and directed in action towards our left. Her hands are raised and crossed over the chest as she looks down in humble adoration of the holy Infant lying on the ground before her. The sacred Child is entirely nude, and surrounded by a radiant aureole. Behind the Virgin, and on the right, kneels Joseph. On the other side the ass and the ox incline forward to worship the royal Child. Beyond them appear two shepherds, to be seen above the wicket door of the stable. At the upper right-hand corner of the print is the Star in the East.

This print is from the same Flemish manuscript book of devotions, as afforded the sequences (G 3, 4) just described. It is coloured after a like manner, and provided with the same kind of framework or border. One line of manuscript is above the border, three lines below it.

No 12, Delbecq. [3½ in. × 2½ in.] [Coloured.]

G 8. **The Nativity**—Germany, latter part of the 15th Century.

A small circular print, representing in the foreground the Holy Mother adorning the infant Saviour soon after birth. Behind on the right hand sits St. Joseph, holding a candle,

the flame of which he protects from the draught. On the left hand may be seen the heads of the ox and the ass, looking toward the holy Infant. Colour has been applied.
[Diameter $1\frac{5}{8}$ in.] [Coloured.]

G 9. The Nativity—Germany, 15th Century.

A small circular print, representing the holy Virgin adoring the infant Christ, immediately after birth. The latter lies on the ground before the door of the stable to the left, undressed, but surrounded by an aureole, and with cruciform radiant nimbus over the head. The holy Virgin looks humbly down on the holy Child, as she joins her hands above him. She has a large nimbus with radiant disc. Behind, and to the right somewhat, stands Joseph, an old bearded man in a mantle leaning on a staff. He looks towards two shepherds, who approach from the right hand from behind some rockwork. Through the small window of the stable on the left appear the heads of an ox and an ass. Beyond the stable and Joseph, a conical and thatched roof, like that of a wigwam, rises in the background. Above and to the right of this appears an angel in the heavens, holding a long scroll, on which is an inscription. Above, and from behind a sort of embankment, appear on the extreme right the upper parts of some buildings. The foreground is grassy. The roof of the stable has four rows of long tiles on the exposed side.
[Diameter $2\frac{3}{8}$ in.] [Margin.]

G 10. The Nativity—Germany, latter part of the 15th Century.

A reduced copy in reverse of the work by Martin Schongauer, No. 5 of the present Catalogue, and of the catalogue by Bartsch. Certain alterations and omissions, however, have been made by the copyist. One shepherd only can be seen at the entrance to the ruined building. The latter, instead of being open behind, is closed by a wall, in which are two circular-headed glazed windows. The design is cut off at the top of the arch, and thus the angels on the right hand and the ivy (or vine) on the left are wanting. [$6\frac{1}{2}$ in. × $4\frac{7}{8}$ in.] [Cut to limits.]

G 11. Adoration of the Magi—Flanders (?), 15th Century.

A photographic copy, by the "carbon" process, of an early print having some characters of the Flemish school about it. It represents the Adoration of the Magi, who appear on our left hand, the holy Mother and Child sitting on the right; Joseph, and the animals in the stable, are on the right hand over the head of the Virgin. Above them is a large star. The

thatched roof and wattled fence of the entrance to the stable form the background. Immediately in the foreground, on the right hand, lies the crown of Caspar. The disc of the nimbus of the B. Virgin is radiant, that of the holy Infant radiant and cruciform. [4⅞ in. × 3 in.] [Margin.]

G 12. **The Circumcision**—Germany, first part of the 16th Century.

The scene is represented within a vaulted temple having circular arches. On the left hand stands the High Priest by an altar, in the act of circumcising the holy Infant, who is being presented to him by his mother and St. Joseph. On the right of the Virgin stands an attendant. Colour has been applied. A very poor performance, though the heads of St. Joseph and the attendant female are delicate and not without expression.

Andresen, "Beiträge," etc. p. 23, No. 73.

[4 in. × 2⅝ in.] [Coloured.]

G 13. **Christ teaching in the Temple**—Germany, 15th Century.

On the pedestal of a raised seat below a Gothic canopy in the background stands the youthful Christ, supporting with the right hand an imperial orb surmounted with a cross, and raising the left hand as pointing to a scroll near him, on which are the words: "Ego sum via veritas," in Gothic characters. Ten doctors of the Law are in the temple, one of whom sits on a small chest in front, reading, and turned in profile towards the right hand. A doctor standing to the right seems as if anxious for the book which the sitting person is reading, while at the same time he turns round to talk to a neighbour. On the left hand in front stands another doctor holding an open book before him. On the right hand, in the background, Mary and Joseph are entering the Temple chamber through a circular arched doorway; near them runs a scroll, on which is inscribed in Gothic characters, "Filu quid fi cisto nobis." Behind, to the left of the *cathedra*, is a Gothic mullioned window. A double border-line encloses the composition.

This example appears to be a modern impression from an old plate. Passavant alludes to this engraving, vol. II., p. 213, No. 13, and to the Museum example, but does not state explicitly whether he had or had not seen an ancient impression.

[5½ in. × 4 in.] [Not coloured; with margin.]

G 14. **The Baptism of Christ**—Germany, latter part of the 15th Century.

A reduced copy in reverse of Martin Schongauer's engraving, No. 9 of the present catalogue. [5⅛ in. × 4⅝ in.] [Cut.]

G 15. **Christ at the Well, with the Woman of Samaria**—Germany, latter part of the 15th Century.

This engraving is described both by Bartsch and Passavant. See Bartsch, vol. x., p. 9, No. 16; Passavant, vol. ii., p. 223, No. 90. As the latter remarks, this example is somewhat in the manner of Ludwig Krug, but of more ancient character.
[$5\frac{3}{8}$ in. × 4 in.] [Cut.]

G 16. **Christ healing the Daughter of Jairus**—Germany, 15th Century.

Within a chamber lies the daughter of Jairus on a bed, the head of which is on our right hand. The head, bust, and left arm of the young woman are exposed. On the farther side of the bed and to the left stands Christ, who has taken the arm of the damsel in his left hand, and raises the right, as if saying to her, "Arise." A cruciform glory is over Christ's head; he is draped in a loose tunic, but his feet are bare. Behind stand two of the disciples, barefooted and bareheaded; over the head of the bed is a shelf, on which is a vase or jug. Through an open space at the end of the chamber a landscape may be seen. A sectional view of some upright and transverse supports of the chamber is given. The engraving has been coloured, yellow colour having been freely resorted to. It was originally the adornment of a manuscript book of devotions.
[$3\frac{7}{8}$ in. × $2\frac{1}{2}$ in.] [Coloured.]

G 17. **Christ's Entry into Jerusalem**—Germany, 15th Century.

On our right hand are the walls and gate of Jerusalem, extending with their round towers far into the background, where runs a moat or narrow river. Christ approaches from the left, seated on a colt; he is draped in a loose tunic, and has a cruciform nimbus over the head. He raises the right hand as in benediction. Behind our Lord and from the middle distance follow the disciples. Nimbi are over their heads. Immediately before the gate of the city, on our left, a man bare-headed spreads drapery over the ground over which the colt is about to pass. Soldiers with arms, a lighted torch, etc., emerge from the portcullised gateway, as awaiting the coming of Christ. Above the gateway, four persons leaning over a parapet, throw down branches below. Beyond the group of disciples on the left rises a tree, which a man has ascended, breaking and throwing down branches from it below.

A second action is also represented. Between the gateway and the first rounded tower of the wall, a view is obtained over the latter into the city, as also into the interior of a house.

Here Christ may be seen washing the disciples' feet. A third action yet may be observed. Behind that of the washing the feet of the disciples is the scene of the Last Supper.

Passavant notices this engraving, and remarks that "its execution is meagre, hard, and performed in a goldsmith's manner. The figure of Christ only is fairly engraved, and recalls the style of the Master L Cz, who has treated the same subject in a print which bears his monogram. It would appear that in the example before us the figure of Christ only was engraved by him (L Cz), and that the plate thus begun afterwards fell into the hands of another engraver, who finished it." (vol. ii., p. 217, No. 56.) For our own part we do not share in Passavant's opinions relative to the Master L Cz.

[$11\frac{2}{8}$ in. × $8\frac{1}{8}$ in.] [Small margin.]

G 18. **The Betrayal of Christ by Judas**—Flanders (?), latter part of the 15th Century.

Christ stands in the middle distance directed towards our right hand, and is being kissed by Judas. Soldiers are about to seize and bind our Lord. In the foreground Peter is about striking Malchus with his sword, who has fallen with his lanthorn on the the earth. Eight figures are present in the composition. The print has been coloured and cut down.

[$4\frac{7}{8}$ in. × 3 in.] [Coloured.]

G 19. **The Flagellation of Christ**—Flemish School, latter part of the 15th Century.

The action takes place within a vaulted Gothic hall having an arched doorway at each side, and two circular-topped windows at the hind wall. Five columns of support are represented, Christ being attached to the middle column. An executioner on the left has seized our Lord's hair with his right hand, and is preparing with the left hand to strike him with a scourge. Another man on the right hand is about to strike Christ with a rod. Behind are two more attendants provided with scourges and prepared to use them. At each of the doorways stands a person, and other spectators are looking on through the open windows behind. This engraving is a fine example of delicate early work, the ink of impression having the bluish tint common to many early Italian engravings.

[5 in. × 4 in.] [Cut; the margin has been added.]

G 20. **The Flagellation**—Germany, 15th Century.

Christ is attached to a central column standing in the middle of a room having laterally arched and open windows. Behind

is a large doorway. The base of the column reaches down to the lower limit of the print. The head of our Lord is inclined over his right shoulder, but the general action of the body is to the right hand. On our left are two executioners about to strike Christ with scourges, on the other side a man raises a rod for a like purpose. The floor of the room is shaded with cross hatching. A sectional view of the lateral columns and upper transverse beam of the chamber form the sides and upper limit of the composition.
[$3\frac{2}{8}$ in. × $2\frac{3}{8}$ in.] [Margin.]

G 21. The Flagellation—Germany, 15th Century.

Christ is attached to a central column which supports the vaulted ceiling of a Gothic chamber having a castellated and canopied top. Open windows are at the side, and a large circular-head latticed window behind. The nimbus is here both cruciform and radiant. The head of Christ is inclined over his right shoulder, the action of the body being to the spectator's right. On the left hand are two executioners, the foremost one being about to strike our Lord with a rod, the hinder one with a scourge. The ground is pavemented with the squares in perspective. Of mediocre design and execution.
[$3\frac{3}{8}$ in. × $2\frac{1}{2}$ in.] [Margin.]

G 22. Christ shown to the People—Germany, 15th Century.

Our Lord appears pushed forward to the open front of a Gothic canopied balcony by a number of persons behind. He bears a wreath of thorns around the brow, and the body is everywhere marked with the effect of the flagellation. Some drapery has been thrown over the shoulders, and a loin-cloth is present. Christ projects the left hand over the balcony, inclines a little forward with sorrowful attitude and countenance, appearing as an object pitiful in the extreme. On the left hand (to the spectator) of our Lord is Pilate washing his hands. Soldiers and other persons on the balcony push forward to mock Christ. At an open window on our right hand in the background Pilate and his wife may be seen in discourse. On the other side of the balcony is a castellated wall and gateway, through which descends a crowd of soldiers and others to the foreground. The figures in the latter are large and well-defined, though stiff and grotesque in character. One soldier in front and to our right holds a strange looking weapon with the left hand, the staff resting on the ground, the upper part bearing a narrow cleaver or chopper. A soldier more to our right holds with both hands a long straight sword point downwards, which

rests on the ground between his feet, on which are curious clog-like shoes. A long upright curled feather is in his cap.

Referred to by Bartsch, vol. x., p. 4, No. 7; Passavant, vol. ii., p. 218, No. 57.

[$11\frac{2}{8}$ in. × $8\frac{2}{8}$ in.] [Very slight margin on three sides.]

G 23. An "Ecce Homo"—Germany, beginning of 16th Century.

A photographic copy of a print in the Douce Collection at Oxford.

Christ is represented in full, but very slightly directed in look and action towards the right. The fore-arms and hands are crossed over the chest and secured by a cord at the wrists. Our Lord holds up a palm-branch with his right hand. A piece of drapery is thrown over the right shoulder and secured with a large knot over the left shoulder. A wreath of thorns is around the head, the long hair of which falls nearly to the shoulders. A cruciform and radiant glory is present. The figure is contained within an ornamental framework of renaissance character, the sides of the framework representing columns, supporting an arch. A frieze is below between the bases of the columns on which are the heads of two chimeric birds springing from out arabesque foliage.

[$3\frac{7}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

G 24. An "Ecce Homo," with the B. Virgin and St. Euphrasia—Upper Germany, 15th Century.

A photographic copy of a circular print in the Douce Collection at Oxford.

In the middle is an altar on which is an open tomb, from which rises our Lord, as in representations of the Mass of St. Gregory. Christ exhibits the wounds on his hands; by his sides are some instruments of the Passion. The upper part only of the loin-cloth is visible. On the antependium is the sacred cipher within a large circular disc, outside of which is a flamboyant glory. On our left-hand side by the altar stands the B. Virgin with crown and nimbus, and holding a closed book with the right hand. On the wide border of the nimbus is the title S. MARIA. On the opposite side stands St. Euphrasia, with crown, nimbus, and head drapery. She supports a book with the right hand and holds a cross with the left. On the wide border of the nimbus is the title S. EVFRASIA. Between these figures and the altar a plant springs up on each side. In the background, as seen between the figures and the border of the disc of the engraving, are churches on slight elevations.

Around the circle of the disc runs a wide border, on which is an inscription in Latin, in contracted form, and of which the words "*Ora pro nobis—Sancta Eufrasia virgo generosa,*" are easily decipherable. Over the middle of the base of the altar is a shield, on which is a double-headed eagle.

[$4\frac{1}{8}$ in. diameter.] [Copy.]

G 25. The Bearing the Cross—Flanders, 15th Century.

Christ advances towards our left hand bearing his cross, and pulled forward by a soldier in armour through means of a rope passed around Christ's waist. A cruciform nimbus is over our Lord's head; he is draped in a loose tunic, the folds of which fall upon the ground. Simon of Cyrene supports the end of the cross. Six soldiers with spears, etc., are behind.

From the peculiar action or attitude of Christ we do not think this print to be of German origin. The head and expression of the principal figure are good, but the general design and execution are very mediocre.

[$3\frac{3}{8}$ in. × $2\frac{3}{8}$ in.] [Very small margin.]

G 26. The Bearing the Cross—Germany, 15th Century.

In this composition three actions are represented: 1. The bearing of the cross (the prominent action); 2. The fixing to the cross; 3. The actual crucifixion. In the foreground our Lord advances towards the right, bearing the cross on his left shoulder, the foot of the cross being supported by Simon of Cyrene. A rope has been placed around Christ's waist, and by one end of which a man in advance on the right drags our Lord along. A man behind is about to strike Christ with the other end of the rope. Numerous soldiers on horseback, and others, have followed in the train down a defile on the left, and pass up a narrower one on the right of Calvary. Above the cross is a youth seated on a camel, who blows a curved horn. The animal he rides has a ring with a cord through the nose. Above, on high ground on our right hand, is the scene of Christ being fixed to the cross. Executioners are nailing his hands and feet to it, while two attendants on horseback look on. To the left, in the crucifixion, Mary has fainted in the arms of St. John on our right hand; on the left is a group of attendants. In the far distance are the buildings and towers of a town.

This print is noticed by Passavant, vol. ii., p. 218, No. 58, who remarks that both it and the engraving of "Christ shown to the People" (G 22), which "are of weak drawing and very meagre technic, approach the manner of Israhel van Meckenen, but are inferior in execution to this master."

[$31\frac{1}{8}$ in. × $8\frac{1}{8}$ in.] [Small margin on three sides]

G 27. The Bearing the Cross—Germany, 15th Century.

A much-reduced copy of the large work by Martin Schongauer, No. 11 of the present Catalogue.

This copy is referred to by Passavant, vol. ii., p. 111, No. 21. At the lower part of the print beneath the figure of our Lord is the Christian symbol, I.H.S.—Jesus homiuum Salvator.

[$4\frac{6}{8}$ in. × $6\frac{7}{8}$ in.] [Cut to limits.]

G 28. The Crucifixion—Flanders, 15th Century.

In the centre is the cross with the Crucified. On our left hand is the repentant thief, on the right the bad one. All the crosses are of the *tau* character. A soldier on our left pierces the right side of the chest, from the wounds of which blood issues, as it does from the wounds in the hands and feet. The writhing of the unrepentant thief is strongly marked. To the left of the cross is the group of holy women kneeling. The Virgin has swooned, and is supported by St. John. The Magdalene looks up with joined hands towards the Crucified. On the other side and in the foreground stands Pilate, sceptre in hand, attended by a soldier. A skull and bones lie upon the ground before the cross. A print analogous to the foregoing one, and from the same source. One line of manuscript is above the general border, seven below it.

[$3\frac{3}{8}$ in. × 3 in.] [Coloured.]

G 29. The Crucifixion—Flanders (?), 15th Century.

A photographic copy of an early print of Flemish characteristics, representing the Crucifixion.

In the middle of the composition rises the chief cross, with the Crucified. On the left is the cross with the repentant thief, on our right is the cross with the bad one. Over our Lord's head is a cruciform nimbus; his body is covered with wounds and blood-drops. The centurion on the left pierces Christ's side with his lance, which latter another soldier supports with both hands. On the same side are the B. Virgin and holy women with St. John. The Virgin has fainted. The Magdalene kneels on the other side at the foot of the Cross, and clasps it. Behind, on the right hand, are imperial attendants on horseback. A wicked spirit receives the soul of the bad thief on the right, an angel receives that of the repentant thief on the left. A broad border with a plain margin at the bottom for an inscription is present.

[$3\frac{5}{8}$ in. × $4\frac{5}{8}$ in.] [Copy.]

G 30. Christ on the Cross—Germany, 15th Century.

The cross with the Crucified stands in the middle before a hillock. Christ's head droops over his right shoulder. A wreath of thorns encircles the head, over which is a cruciform nimbus. The loin-cloth flutters from the right. The face of our Lord wears an expression of much suffering. The knee-caps are marked with crosses. On our left stands the mother of our Lord, with hands crossed over the chest and looking with sorrow towards the ground. A circular nimbus is over her head, which is covered with the drapery of her mantle. On the other side of the cross stands St. John, with hands crossed over the chest and looking upwards at Christ. The head of St. John is disproportionately large; a circular nimbus is over it. At the foot of the cross are pieces of rock or stones, and two plants are in the immediate foreground.

The background is plain and unworked. A former possessor of the engraving has written on the background, the following words in two lines on each side of the cross above the heads of the attendant persons, viz.:

"Sicut aqua effusus sū: et dispersa sūt oīa ossa mea
factū est cor mēā tamg cera tquescēs: ī medio ventris mei. [Psalmorum xxi. 15.]"

The watermark of the paper is the bunch of grapes.

[8½ in. × 5⅞ in.] [Cut to limits.]

G 31. Christ on the Cross, with adoring Saints.

In the middle of the composition is the Saviour on the cross. A large cruciform nimbus is above the head. The loin-cloth flutters on the spectator's right hand. On his left (or right hand of the cross) kneels St. Jerome in penitence, and pointing to his wounded chest. A circular nimbus is over his head. Between him and the cross crouches a lion, and below in the foreground is a cardinal's hat. On the other side, at the foot of the cross, kneels St. Francis of Assisi and his sleeping disciple in conventual habits. St. Francis has the tonsure and plain nimbus. The stigma may be seen on the back of his left hand. Behind St. Jerome, and in the background, is a hillock with trees and a windmill. On some branches of a tree a garment of St. Jerome is suspended; behind St. Francis are hillocks, foliage, and a church. On a margin below is inscribed in Gothic characters: "Campus sīt terrenum in Zepperen."

Andresen assumes an engraver's or designer's mark to be here present in the margin of inscription after the word "Zepperen."

This mark we take to be one merely ornamental, to fill up space, and have therefore placed this example among the Works of Anonymous Masters. Colour has been applied. On the *verso* is Latin manuscript, the print having formed part of a book of devotion.

Andresen, "Beiträge," etc. p. 18, No. 56.

[$3\frac{1}{8}$ in. × $2\frac{2}{8}$ in.] [Coloured.]

G 32. Christ on the Cross—Germany, latter part of the 15th Century.

In the middle rises the cross with the Crucified. To the right of it stands Longinus, with lance in hand, pointing towards our Lord, and addressing some bystanders. On the left the Virgin has fainted, being supported by St. John. A holy woman is behind weeping. In the background are the towers of Jerusalem.

Referred to by Passavant, vol. ii., p. 221, No. 77.

[$3\frac{3}{8}$ in. × $2\frac{1}{2}$ in.] [Margin very small.]

G 33. Christ on the Cross—Germany, 15th Century.

In the middle stands the cross with the Crucified. At the foot kneels the Magdalene, clasping the cross with her hands. On our left hand kneels the Virgin, who has fainted, and is supported by St. John. Behind this group is a holy woman in a turban. On the other side of the cross kneels St. Francis of Assisi, exhibiting the stigmata on his hands. Behind him sleeps his follower Leo. Flowers and herbage mark the foreground; the background is unworked. Below on a plain margin are the words: "Mihi ãt absit gloriari nisi ī cruce dñi," in Gothic characters.

[4 in. × $2\frac{6}{8}$ in.] [Margin.]

G 34. Christ on the Cross—Germany, 15th Century.

In the middle of the composition rises the cross with the crucified Saviour. On our left hand stand the B. Virgin and St. John. At the foot of the cross kneels Mary Magdalene with her back to the spectators, as she clasps the cross with both hands. On the right hand kneels a monk who looks up at the Crucified, and raises his hands in sorrow and astonishment. A comparatively broad border encloses the design. This border is marked off in regular divisions, each alternate division containing a cross. The print has been coloured and washed, a little tint yet remaining.

[$2\frac{7}{8}$ in. × $2\frac{1}{8}$ in.] [Slightly tinted in parts.]

G 35. Christ on the Cross—Germany, 15th Century.

In the middle rises the cross with the crucified Saviour, over whose head is a cruciform nimbus. On each side of the cross, immediately below the transverse limb of it, is a waved scroll without inscription. On our left hand the fainting Virgin is supported by St. John, the nimbus over the head of each has a radiant disc. On the other side stands the centurion or Longinus, pointing at our Lord, and turning to an armed man at his side, and as if saying, "Vere Filius Dei erat iste." The short oblique hatching of the shadows, the scratched background, and *fond sale* present, give a peculiar aspect to this example. Viewed by transmitted light, the paper appears to be truly old, otherwise we might have taken this print to have been a modern impression from an old engraved *brass* plate.

Passavant notices this very example as a "pièce mediocre avec des hachures obliques." (vol. ii., p. 221, No. 77.)

[$3\frac{1}{2}$ in. × $2\frac{5}{8}$ in.] [With a margin.]

G 36. Christ on the Cross—Germany, 15th Century.

A photographic copy of a coloured engraving in the Douce Collection at Oxford.

The cross with the Crucified rises in the middle. The body of our Lord is marked all over with blood drops from the flagellation. Blood flows profusely from the wounds in the hands and chest. The ends of the loin-cloth are unusually large, and flutter on our left. On this side of the cross stands the B. Virgin, placing her hands over her chest, as she looks down in sorrow on the ground. A large radiant nimbus is present. St. John, with a like nimbus, stands on the other side. He supports a book under his right arm, and raises the left towards the Crucified. In the foreground at the foot of the cross lie a skull and some bones. A decorative arch and columns enclose the composition.

[$4\frac{3}{8}$ in. × $3\frac{3}{8}$ in.] [Copy].

G 37. Christ on the Cross, with attendant Saints—Germany, 15th Century.

It is doubtful whether this example be an impression from a metal plate produced during the last quarter of the 15th or the first quarter of the 16th century. It is more than doubtful too that the signature R H in reverse below does not imply the original designer or engraver, but was added at an after period to the plate. Under these circumstances we have retained the print in that division of the collection under which it originally came before our notice.

In the centre of the composition is the cross with the Crucified. The head of our Lord is directed towards our right hand; the loin-cloth is large and fluttering. On the right of the cross to the spectator stands the Virgin, with a radiant glory over her head, and draped in mantle and tunic, the former being made to form a head-dress. Her hands are crossed over the chest, as she looks down in sorrow on the ground. To the right of the Virgin stands St. Afra, with her hands bound to a pine stem. On her head is a diadem and radiant glory. At her feet are faggots in flame. On the other side of the cross is St. John, holding a book under the left arm. He is draped in mantle and tunic, his feet are bare, a radiant glory is over the head. To the left of the apostle stands St. Ulrich draped in episcopal vestments, and with mitre on head, over which is a radiant glory. He supports with the right hand a pastoral staff having the crook outwards; raising a part of his habit with the left hand, he supports thereon a closed book, on which lies a fish. He turns towards the cross. At the foot of the cross are a skull and bones. The background is a wooded landscape, with some hills and buildings in the distance.

The general design is contained within a rounded arch, the supporting lateral columns of which form the limits of the engraving. The arch has open Gothic spandrils at its upper angles. The letters of the inscription above the cross are in reverse. On a divided margin below, yet within the limits of the composition, are the letters R H in reverse as a monogram.

St. Afra here represented is a patroness of Augsburg, and of repentant fallen women. The pine-tree stem to which her hands are bound symbolises her once relations to the service of Venus Meretrix. For further information concerning St. Afra reference may be made to vol. i., p. 199, of the first volume of the present Catalogue, where also may be found a notice of St. Ulrich or St. Udalrich, a patron saint of Augsburg.

Nagler ('Monogrammisten,' vol. iii., p. 545, No. 1395) refers to the present example. From his account of it we glean that the metal plate from which the impression was taken constituted the upper part of a mortuary tablet recording the deaths of the members of Ulrich Schmid's family, between the years 1504 and 1555. The tablet was originally in the Church of St. Ulrich at Augsburg, but at the beginning of the present century got somehow into the possession of a print-dealer at that city, who worked off impressions from it, though it was evidently not originally intended to be printed from. The tablet-plate was afterwards cut into two portions, and the upper part only printed from; it was now that the monogram

below was added. "In the process of being printed from the plate became destroyed, since to our knowledge all traces of it have disappeared. The best impressions are those from the entire plate; those from the upper part, with the crucifixion in reverse, are coarse. It has been supposed that the plate was originally gilt, but the truth of this has not been demonstrated." (Nagler, *loco.*)

From the monogram present the plate has been attributed to Hans Rogel. But Van Rogel was born in 1532, and as below the mortuary inscriptions are recorded V W, 1540, and H M, 1540, Rogel could not have engraved these. Further, as Nagler points out, "the original plate is older even than this, as the cross and drapery of the figures intimate. The letters with the date 1540, and the date of the death of Hans Schmidt (1555), must have been engraved therefore at a later period. We may hence assume with safety that the monogram R H in reverse was added for the purpose of deception."

[14 in. × 13½ in.] [Large margin.]

G 38. A "Pietà"—Flanders, 15th Century.

Before the cross sits the holy Mother, supporting against her lower limbs the body of the Crucified, who lies extended from left to right. The B. Virgin raises the left arm of her Son with her left hand, and places the right hand upon his left shoulder. A nimbus with radiant disc encircles the head, which is inclined over her right shoulder. On our right at the feet of the Crucified kneels the small figure of an adoring monk. To the right of the Virgin stands the Magdalene, and on the left St. John. Between the former and the boundary line of the print are the reed and sponge. Around the reed runs a scroll with inscription. Between St. John and the margin of the print is the spear. Above by the superscription on the cross are the words, "ihs—nra," in small Gothic characters.

The design is enclosed within a double border, the outer border being the larger, and having within it broad spiral bands. Below are three lines of Latin manuscript. Latin manuscript is on the *verso.*

The print has been coloured. It is from the same manuscript book which yielded the 'Sudarium,' G. 104.

[3⅓ in. × 2⅜ in.] [Coloured.]

G 39. A "Pietà"—Germany, 15th Century.

The body of Christ lies rigidly extended from left to right, in the foreground before the cross. It is supported by the hands of the Virgin, who stoops behind, looking down in sorrow upon her Son. On the left of the Virgin stoops St.

John, supporting the head of the Crucified with the right hand, and leaning his own head on his left hand. Behind St. John stands a holy woman, holding a closed book with the right hand, and three large nails with the left. On the right of the cross stands the Magdalene weeping, and wiping her eyes with her drapery. In her right hand she holds a vase. In the background are the towers and buildings of Jerusalem, and some low hills on the left. Herbage decks the foreground.

This print is referred to by Passavant, who allots it to the the school of the Master of 1466, an adjudication to which we demur. He remarks also: "the impression preserved in the British Museum has some small trees in the background, in the old style, drawn with the pen, and probably by the Master himself." (*Op. cit.*, vol. ii., p. 83, No. 8.)

[$8\frac{1}{8}$ in. × $5\frac{5}{8}$ in.] [Margin very small.]

G 40. The Entombment—Germany, 15th Century.

A photographic copy of a small print in the Douce Collection at Oxford.

A tomb lies obliquely across the design from left to right. The Crucified, laid on a sheet, and with crossed hands showing the wounds on them, is being gently lowered into the tomb by Nicodemus and Joseph of Arimathea. The three holy women stand by the farther side of the tomb, with their joined hands raised before their breasts, looking down in sorrow on the Crucified.

The background is unworked—the foreground hummocky. The foreside of the tomb has on it ten small circular headed openings? The top of the print is arched, and the uniting line is double. [$2\frac{7}{8}$ in. × 2 in.] [Copy.]

G 41. Christ with the Disciples at Emmaus—Germany, 15th Century.

Christ is seated at a round table behind and towards our right, having a disciple on each side of him. He is in the act of breaking bread. A cruciform nimbus encircles Christ's head; plain nimbi are over the heads of the disciples. A circular-headed window is between our Lord and the disciple on our right, and in front of the table. A circular headed window is behind the disciple on the left hand. The latter wears a pilgrim's hat. Two cups and a small double loaf are on the table, which has a foot like that of a loo-table.

A double border line encloses the composition. There is not any mark or signature to this example, but the manner of it is somewhat that of Johann von Köln zu Zwolle. The print has been coloured. Andresen, "Beiträge," etc., p. 12, No. 35.

[Nearly $2\frac{7}{8}$ in. × $2\frac{1}{8}$ in.] [Coloured.]

G 42. Christ with the Disciples at Emmaus—Germany, 15th Century.

Christ sits at the farther side of a table between the two disciples, and is about to break a small loaf in halves. On the table, which is covered with a cloth, are cups, dishes, and a knife. All wear pilgrims' hats, over which are nimbi; our Lord's nimbus being cruciform. The disciple on Christ's left hand raises his right hand; he on the right of our Lord raises both his hands in wonder. Both foreground and background are unworked.

See Passavant, vol. ii., p. 217, No. 54.

[$2\frac{3}{8}$ in. × $1\frac{1}{2}$ in.] [Very small margin; not coloured.]

G 43. The Holy Trinity—Flanders, 15th Century.

God the Father stands erect, draped in a mantle of voluminous folds, and with a cruciform nimbus. He supports with both hands the drooping body of Christ, as the second person of the Trinity. The latter is undraped, with the exception of loin-cloth, and has a cruciform nimbus. The wounds on the side, hands and feet are represented. Immediately above the left shoulder of the Son is the Dove, as third person of the Trinity, the Holy Spirit. The Dove is directed in action towards our left, and has a cruciform nimbus over the head.

The background is plain, the foreground a mere place to stand on. Two lines of manuscript are above, three below the general border.

No. 58 *bis*, Delbecq. [$3\frac{5}{8}$ in. × $2\frac{3}{8}$ in.] [Coloured.]

G 44. Christ with the Instruments of the Passion—Flanders, 15th Century.

Christ stands erect in the middle, supporting the cross with his left arm and hand and the spear with the right arm, while he places his hand on the wound at his side. Christ is undraped, save with loin-cloth, and has both nimbus and wreath of thorns around the head. Christ looks towards our left. The wounds of the hands, feet and side are marked with drops of blood. From Christ's left hand drops the rope that bound him to the pillar of flagellation, which stands on the right of the composition. Here are also the reed and sponge, staves, etc. On the other side are the pieces of money, nails, ewer and various objects.

An analogous print to the foregoing and from the same source. Two lines of manuscript are above the general border, three below it.

No. 13, Delbecq. [$3\frac{5}{8}$ in. × $2\frac{7}{8}$ in.] [Coloured.]

G 45. Christ with the Instruments of the Passion—Germany, second half of the 15th Century.

Our Lord, undraped save with loin-cloth, stands on a flowery grassy hillock. The fluttering ends of the loin-cloth are noteworthy. Christ exhibits the wound in his hand as he places the right hand over the wound on his chest. Two ministering kneeling angels below bear the lance, reed and sponge, scourge and rod. Two angels above carry the cross and the column of flagellation. A plant with radical leaves is between the feet of the Saviour. Some colour has been resorted to. [$2\frac{5}{8}$ in. × $1\frac{6}{8}$ in.] [Coloured.]

G 46. Christ with the Instruments of the Passion—Germany, 15th Century.

Christ stands in the middle at the foot of a hillock, from which rises the cross behind him. Our Lord is the emblem of suffering; the head is inclined over the right shoulder, and the hands are extended to show the wounds. A cruciform nimbus is over the head, which here is not encircled with the wreath of thorns. A close-fitting loin-cloth is present. On our left hand are the column of flagellation, lance, and reed with sponge. On the capital of the column is the cock, and by its foot a torch. Above the latter is a head spitting at Christ. On the opposite side are the effigies of Herod, Pilate, and other persons connected with the history of the Passion. In the foreground before the hillock lie our Lord's vestment, wreath of thorns, rods, sponge, and other instruments of the Passion.

The forcible marking of the veins of the wood of the cross, the absence of cross hatching, the approach somewhat in appearance to the technic of the "Master of the feathered flesh," and also to the frayed and scratched work of certain modifications of the *manière criblée*, are here worthy of notice.

[$8\frac{3}{8}$ in. × $5\frac{5}{8}$ in.] [Margin.]

G. 47. Christ with attendant Angels and Instruments of the Passion—Germany, 15th Century.

A photographic copy of a print in the Douce Collection.

Christ, devoid of drapery except loin-cloth, and with cruciform nimbus, stands in the middle on a small grassy bank. In general action he is directed slightly towards our right, but inclines the head somewhat to our left hand. He exhibits the wound in his left hand, and places the right hand by the wound in his chest. The end of the loin-cloth flutters on our left. At each angle of the print is an angel bearing

instruments of the Passion. The angels above bear the cross, pillar of flagellation, rope, etc.; the angels below have the nails, rod, scourge, reed and lance.
[$3\frac{6}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

G 48. **The "Man of Sorrows"—Germany, 15th Century.**

Christ, draped with loin-cloth only, stands on a grassy hillock, directed in general action towards the left hand, but turning the head towards the right. The arms are crossed over the chest, while the right hand holds a flagellum and the left a rod. A wreath of thorns is around the head, over which is a radiant nimbus. The hands and feet show the wounds from the nails. By the left foot of our Lord is engraved "S MBOEM," but we doubt whether this refers to a master. On the *verso* has been written: "fuge, tace, quiesce, ducam eam in solitudine, loquar ad cor ejus. O. S. W. A."
[$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Uncoloured.]

G 49. **The "Man of Sorrows," or Christ showing his Wounds —Germany, 15th Century.**

Christ stands in the middle, on the dais or lower step of a throne, projecting in a semicircular form to the lower margin of the print. He is draped in a loose mantle open over the chest and below the knees. Our Lord holds up the left hand, and points with the fingers of the right hand to the wound in his chest. The left leg is put forward, the right leg is bent. The head, inclined over Christ's left shoulder, is encircled by a wreath of thorns and bears a cruciform radiant glory. The expression is sorrowful. On the step of the throne, by the right foot of Christ, is an imperial orb surmounted by a cross. On our right hand stands the B. Virgin, looking down in sorrow, and with interlaced fingers. She is draped in mantle and embroidered tunic, and has covering to the head. On the other side stands St. John, who puts up the right hand to his head. He is draped in mantle and tunic, the latter girded at the waist. His feet are bare, while the foot of the Virgin, which emerges from beneath her tunic, has on a pointed shoe. The throne behind these figures is large, and with curtained drapery falling from a conical canopy which rises above the back of it. On the left-hand side and above the Virgin stands an angel, holding up with the right hand the curtain of the canopy, and also a lily stem. He directs the left hand towards Christ as he gazes down on him. On the opposite side stands also an angel, holding up the curtain with the left hand, and bearing a sword in the right. The back of the throne has over

it a piece of embroidered drapery. A narrow sectional view of a Gothic arched framework or border encloses the composition.

This print reminds one somewhat of the style and technic of the master known as Zwott, Zwolle, and John of Cologne.

[$15\frac{5}{8}$ in. × $10\frac{1}{2}$ in.] [Cut to limits.]

G 50. **The Sacred Heart**—Flemish School, 15th Century.

Within a heart—the long axis of which measures about $2\frac{3}{8}$ inches, is seated the infant Saviour on an embroidered cushion. He is undraped, and is directed towards our right. A circular nimbus is present, the cruciform radiant disc of which is just demonstrable. The Saviour supports a large cross by the right shoulder. On the top of the cross is a wreath of thorns. Around the heart externally runs a waved scroll, on which is an inscription in Flemish. Above and below, the scroll is made to form a loop at each corner. Within the upper loops are the sacred hands, showing the wounds in their centres. Within the loops at the bottom of the print are the sacred feet in like manner. Immediately above the base of the heart (which is uppermost) are the ornamental capitals, "I. N. R. I." Near the left upper loop is a small Gothic a, which, however, we do not accept as the mark of a master. Part of a water-mark is visible—perhaps a Gothic P with flower. A small amount of colour has been applied.

[$3\frac{3}{8}$ in. × $2\frac{1}{8}$ in.] [Small margin.]

G 51. **The Sacred Cipher**—Flemish School, 15th Century.

Within a circle nearly two inches in diameter, are the letters *i h s* in ornamental form; the upright limb of the *h* having a transverse piece to compose the symbolic cross. Without the circle is a narrow border on which is an inscription in Flemish. Beyond this border is another and wider one, containing a radiant and flamboyant glory. A narrow border encloses the latter. Above and outside the general medallion are conventional clouds and stars; below is a scroll at each angle, having on it an inscription in Flemish. The whole is contained within a square border line. The circular border of inscription has been coloured yellow and red, and some yellow has been applied to the glory and elsewhere. Flemish manuscript is on the *verso*. [3 in. × 3 in.] [Large margin.]

G 52. **The "Arms of Christ"**—Germany, 16th Century.

A photographic copy of a print in which are represented various symbols and instruments of the Passion in a formal manner, several of them being on an escutcheon. Such an

arrangement was called by some of the older masters the "Arms of Christ." On this subject see the first volume of this Catalogue, pp. 152, 215.

On an escutcheon placed in the middle of the composition, and which appears as if fixed before the column of flagellation, is the cross, in front of which, at the point of decussation of the two limbs, is the sacred heart with the wound and drops of blood. At the ends of the cross-beam hang down a rod and scourge from the nails. Above the ends, from which hang the rod and scourge, are the sacred hands with the wounds in them. Below the instruments in question are the sacred feet. Above the top of the shield rises part of a large wreath of thorns. Behind the shield are placed the lance and reed, with sponge *en saltire*. On the left-hand side of the shield is a hand holding a sword; on the opposite side is a hand holding a palm branch. The dice, hammer, forceps, etc., are placed around the shield. At each of the four corners of the print the eye accustomed to note such matters may perceive four small circular marks indicating the holes for the fixature of an ornamental plate to a reliquary or other ecclesiastical or sacred casket. That the impression from which this copy was taken was from an ornamental plate not originally intended to be printed from is proved by the inscription above the heart before the cross being in reverse. The whole background is worked over with oblique lines, the shield and column coming white off this dark background.

The original impression is in the Douce Collection at Oxford. [$3\frac{3}{8}$ in. × $2\frac{6}{8}$ in.] [Copy.]

G 53. **The Virgin and Child, with St. Anna and Saints**—(Heimsoeth Catalogue, F.2,14–3). Lower Germany, second half of the 15th Century.

A somewhat reduced copy of a rare print which was formerly in the cabinet of Dr. F. Heimsoeth, of the University of Bonn. This copy may be found in the sale catalogue of the Heimsoeth Collection, which was sold at Frankfort in the year 1877.

On a seat under a double arch of Renaissance character are seated the B. Virgin and St. Anna, supporting the infant Saviour between them. The Virgin is on our left hand; she has a fillet around the head, the long hair of the latter falling to the elbows. The sleeves of her tunic are tight over the forearms. In action she turns towards St. Anna on the right, placing the right hand on the right thigh of the infant Christ, and the left behind him. St. Anna, with nimbus and head drapery, wears both mantle and tunic. She turns towards the Virgin as she places the left hand on the abdomen of the infant

Saviour and the right behind him. The holy Child is undraped, and has a cruciform nimbus. He places the left foot on the right knee of St. Anna, and the right foot on the left knee of his mother. By the side of the Virgin stands St. Joseph, holding a blossoming lily-stalk in the right hand, and a staff with the left. He is bareheaded, draped in mantle and tunic, and has a circular nimbus. In action he is directed towards the central group. On the side of St. Anna stands St. Joachim, draped in a habit which is close-fitting over the chest but loose below, and with large loose sleeves. He turns towards the central group, raising the right hand, as if emphasising its presence. In the left hand he holds a small roll, which may be intended to represent the message he received from the Angel of the Lord. A nimbus is present. In the foreground at the feet of the Virgin kneels a monk with conventual tonsure, and holding an open book in his hands. At the feet of St. Anna kneels another of the regular orders, with a rosary over his joined hands. These adoring figures—like to some extent the infant Christ—are out of proportion to the other figures, being very diminutive. The background is divided into three compartments. The middle portion is formed by a piece of embroidered drapery, which hangs behind the group on the throne. The lateral divisions are open to the landscapes in the background. Therein may be seen hills, trees and buildings. At the upper parts of these divisions, by the sides of the hanging drapery of the throne, project the bodies of two angels, the lower portions of whom are hidden behind this curtain. Each angel places a hand on the frame or border of the drapery. Above, in each angle of the archway, is an angel playing a musical instrument—the angel on the left hand plays a horn, the one in the middle a violin, the angel on the right hand a mandoline or guitar. In the foreground in the middle are two birds with long tails; one bird looks up, the other bird pecks at something on the ground, which is marked by flowers and herbage. At the lower corners of the composition are empty escutcheons inclining inwards. The lateral limits of the design are formed by the supporting columns of the archway or baldachino under which the whole group is placed. The columns in question are spiral, with hexagonal bases. It is stated in the work which our present copy adorns, that there is a second impression in the "Musée Walrof Richartz," at Cologne, but which is from an after state of the plate.

Passavant has referred to the original print (vol. ii., p. 102, No. 106), and attributed it to the school of the Master of the year 1466. We agree rather with the opinion expressed in the following extract:—

"We do not understand the reasons which have induced M. Passavant to attribute this print to an engraver of the school of the Master E S. On the contrary, we cannot find the slightest connection between our specimen and this master. The style is that of Lower Germany; our example was found at Cologne, and a second impression exists in the museum of the same city. It is more than probable then that the print is of Cologne origin." (Heimsoeth Catalogue, p. 26, No. 251.)
[$4\frac{7}{8}$ in. × $4\frac{3}{8}$ in.] [Copy.]

G 54. **St. Anna, with the youthful Virgin and Infant Christ**—Flanders, 15th Century.

On a seat beneath a Gothic architectural canopy sits St. Anna, draped in a large mantle, the upper part of which forms her head-dress. She supports the youthful Virgin on her knees, who sits directed to the spectator's left hand. She has on a loose tunic, and her hair flows down her back. Both St. Anna and the Virgin look down towards the infant Christ, who stands on the left before the knees of the Virgin. The infant Christ is undraped. He looks up at the Virgin, extending his right arm towards her, the hand of which she grasps with her left hand. The Virgin raises the right hand in emphasis in respect of the Saviour. St. Anna lets fall her right hand on the left shoulder and arm of the latter. On a bracket before a niche on each side of the architectural canopy is the figure of a prophet holding a scroll in his hand. The foreground is pavemented, the background plain and unworked.

Below the base of the canopy, on the plain margin, is an inscription in ornamental Gothic characters, "Hülp · heilge · " etc.
[$8\frac{3}{8}$ in. × $5\frac{6}{8}$ in.] [Margin.]

G 55. **The Virgin and Saint Anna with the Infant Christ**—Flemish School, 15th Century.

On a wide and canopied throne-like seat are placed the B. Virgin on our left, and St. Anna on our right hand, supporting the infant Christ, who stands erect and undraped on the seat between them. The Virgin has both crown and nimbus, the infant Christ a cruciform nimbus, and St. Anna a plain one. Both St. Anna and the Virgin are draped in mantles and tunics, the mantle of the first forming a head-dress. Above the back of the seat rises an angel playing on an organ. A foliated scrolled arch, springing from the lateral columns, runs above all the figures. The ground is pavemented in perspective. Colour was formerly applied, but it has been nearly

washed away. Still trace of it may be seen on the Virgin's crown and hair, and other places.

On the *verso* is Flemish manuscript, the print having belonged to a book of prayers.

[$4\frac{1}{8}$ in. × 3 in.] [Wide margin.]

G 56. St. Anna enthroned, with the B. Virgin and Infant Christ on her knees.—Upper Germany, 15th Century.

A photographic copy of a very scarce engraving.

St. Anna is draped in a large mantle and tunic, part of the former serving for drapery for the head. She is seated on a Gothic throne, before the back of which descend two angels bearing a rich diadem in their hands, which they hold at some distance above St. Anna's head. She supports on her right knee the infant Saviour, who is undraped, and about to receive a book from the hands of the Virgin, who sits opposite to him on the left knee of her mother. The Virgin is crowned, and the hair flows froms beneath in voluminous curls down the back. The tunic of the Virgin is tight and furred in the sleeve; the bottom of the tunic is also broadly furred. On each side-arm of the throne stands an angel playing a mandoline or guitar. Against the back of the throne hangs a piece of white drapery. The undraped parts of the angels bearing the diadem are marked in such manner as to indicate feathers. The smaller angels have girdles with curved ribbons or bands, as in the angels of some of the early Italian masters.

The original print from which the present copy was taken must have been a very beautiful specimen of early German art. Were St. Anna of more refined countenance and expression, we should have associated the example very closely with the school of Martin Schongauer.

[$5\frac{3}{8}$ in. × $4\frac{3}{8}$ in.] [Copy.]

G 57. St. Anna with the B. Virgin and Infant Christ—Flemish School, beginning of 16th Century.

St. Anna, draped in a voluminous mantle, is seated on a throne reading a book, which she supports with both hands. Below on the step of the throne sits the Virgin, offering the left breast to the holy Infant, who lies undraped on her lap, directed from right to left. Circular nimbi are over the heads of St. Anna and the Virgin, and a cruciform radiant glory is over Christ. The drapery of the Virgin is full and well cast.

The design is enclosed within a framework having open spandrils at the upper corners. Some colour has been applied, much of which has flown or been washed out.

[$4\frac{3}{8}$ in. × 3 in.] [Faintly coloured; margin.]

G 58. The Virgin, St. Anna, and Infant Christ—Germany, 16th Century.

A photographic copy of an impression taken apparently from an ornamental plate. It represents the B. Virgin and St. Anna, seated on a flowery bank supporting the infant Christ between them. St. Anna is on our left. The discs of the nimbi are radiant. A rosary depends from the left hand of the Virgin. Arabesque ornamentation adorns the upper angles of the print, which is cut away in a semicircular form at the upper part, the border of the circle impinging on the nimbus of St. Anna.

[1½ in. × 2 in.] [Copy.]

G 59. The Presentation of Mary in the Temple—Germany, end of 15th Century.

The interior, with the altar of the temple, is represented. Mary, with nimbus encircling the head, ascends the steps of the altar. On the left hand, at the bottom of the steps, kneels St. Joseph in prayer; behind him is a companion. On our right hand stands the B. Virgin, with her back to the spectator; behind her is an attendant. A nimbus is over the heads of St. Joseph and Mary. Columns supporting a circular arch form the lateral boundaries of the composition. The ground is pavemented.

The print, a very inferior work, has been coloured.

Andresen, "Beiträge," etc., p. 51, No. 173.

[2½in. × 1⅞ in.] [Coloured].

G 60. The Angelic Salutation—Germany, latter part of 15th Century.

A reduced copy in reverse of Martin Schongauer's engraving, No. 4 of the present Catalogue, and No. 3, p. 120, vol. x. of Bartsch. The copy is by an unrecognised old master, who has placed the date 1485 in reverse at the lower part of the print, and the word "noe" on the vase that holds the lily.

See Ottley, vol. ii., p. 648; Passavant, vol. ii., p. 111, No. 3.

[3⅝in. × 2⅝ in.] [No margin.]

G 61. The Purification—Germany, 15th Century.

An altar is placed angularly in the middle of the composition. On our right hand stands the holy Mother, and before her on the altar is a basket with the offrance of two turtle-doves. On the opposite side of the altar is the high priest, and on the altar stands the infant Saviour between his mother and the high priest, who support him with their hands.

Over our Lord's head is a cruciform nimbus, above which rises a lighted candle. Behind the high priest and to the left is a person wearing a cap. The floor is checkered or parqueted in design. The background beyond the figures is unworked. The design is enclosed within a relatively broad framework-like border, much ornamented. The print appears to have been formerly rather elaborately coloured and illuminated, traces of gold being visible on the nimbi, mouldings of the altar, and borders of the high priest's vestments. The style of the technic, and the character of the ground remind one somewhat of certain features in the technic of prints in the *manière criblée.*

[$3\frac{3}{8}$ in. × $2\frac{1}{2}$ in.] [Coloured.]

G 62. The Flight into Egypt—Germany, latter part of the 15th Century.

A copy in reverse of the engraving by Martin Schongauer, No. 8 of the present Catalogue.

[$9\frac{6}{8}$ in. × $6\frac{1}{2}$ in.] [Cut to limits.]

G 63. The Death of the Virgin—Germany, 15th Century.

A copy in reverse of the engraving by Martin Schongauer, No. 24 of the present Catalogue, and No. 33, vol. vi., p. 134 of Bartsch, where the present copy also is referred to (page 135).

[$9\frac{7}{8}$ in. × $6\frac{6}{8}$ in.] [Very small margin.]

G 64. "Mater Amabilis" and attendant Angel—Flanders, 15th Century.

The B. Virgin sits on the left hand; but the seat is not visible. She supports the holy Child on her right knee, and his left foot with her left hand. A circular nimbus is over her head, from which latter falls some drapery, which the infant Jesus takes up with his right hand as it passes across his right thigh. The mantle of the Virgin is slightly open over the chest, where may be seen the tunic. The infant Jesus is undraped, and bears a cruciform nimbus. On the right hand kneels an angel, towards whom the B. Virgin and Infant look. The angel offers the latter a large three-branched flower with the right hand, and a basket of fruit with the left. The angel is draped in a loose tunic girded at the waist. The wings are markedly acuminate, the point of the right wing running up to the upper right-hand corner of the print. A nimbus is over the angel's head.

The engraving is from the same Flemish manuscript book of devotions as are several previously described examples; but it is evidently by a different and better hand than that which

designed and engraved the others. The print is also coloured on a better system. Three lines of manuscript are above, and three below the general border.

No. 16, Delbecq. [$2\frac{5}{8}$ in. × 2 in.] [Coloured.]

G 65. **The Virgin nursing the Holy Child** ("**Mater Amabilis**")—Flanders, 15th Century.

The B. Virgin sits on a cushion placed upon a flowery grassy bank. A circular nimbus is over her head, the hair of the latter being very long and dense, and falling to the hips. She is draped in a mantle, which lies in voluminous folds on the ground before her feet. The holy Infant rests upon the Virgin's knees, and is entirely undraped. The latter offers the left breast to her child. Behind is a ministering angel on each side, supporting between them a large piece of drapery behind the Virgin. A small cross rises from head of each angel.

An analogous print to G 7. Three lines of manuscript are above the general border, four below it.

[$3\frac{1}{2}$ in. × $2\frac{5}{8}$ in.] [Coloured.]

G 66. **Virgin and Child** ("**Mater Amabilis**")—Germany, 15th Century.

The B. Virgin stands erect, holding the infant Saviour in her arms. She inclines her head over the left shoulder, as she looks down on the holy Child; she is draped in mantle and tunic, and has a fillet round the head, the hair of which falls down upon the shoulders. A narrow nimbus is over the head. One part of the mantle falls in heavy folds on the ground. The infant Christ is undraped; he supports an imperial orb with cross in the right hand, and raises the left as in benediction. A narrow cruciform nimbus (now nearly effaced by friction), is over the Saviour's head.

The ground is pavemented in squares of ornamental stones represented in perspective. Though the cast of the drapery is good, the general design and work are coarse. At first sight the print looks as if it had been retouched with the pen, but careful examination will show that such has not been the case.

Passavant refers to this example (vol. ii., p. 225, No. 111) as a "pièce mediocre et sans caractère."

[15 in. × $9\frac{3}{8}$ in.] [Cut to limits]

G 67. "**Madonna in Gloria**"—Germany, 15th Century.

The B. Virgin stands on the crescent moon, directed in action somewhat to our left. She supports on her right arm the holy Infant, holding his left foot with her right hand.

Her left arm is placed below her Son's right arm. The Virgin is draped in a large flowing well-cast mantle and tunic, and has a band with aigrette around the head. Over the latter is a radiant glory bordered with stars. The whole figure is enclosed within an ovoid aureole cut off at the apices; the lower apex being formed by a crescent moon, on which the Virgin stands. The disc of the aureole or general glory is filled with fulgent tongue-like flames, alternating with lanceoli of light. There is an inner crenated margin to the glory, and an outer double-lined narrow border. Though the extremities and Child are poorly drawn, the pose of the Virgin and the cast of the drapery are worthy of the school of Dürer.

[3½ in. × 2½ in.] [Very slight margin.]

G 68. Virgin and Child—Germany, 15th Century.

The B. Virgin, elegantly draped and with a diadem, stands on the crescent moon. She supports on her left arm the holy Infant, who is undraped and with a cruciform radiant glory over the head. He places the right hand on the bosom of his mother. Below the upper border of the print are the words "ihesus maria" in Gothic characters. The foreground is a flowery bank, the background is plain and unworked.

A comparatively broad and ornamented border is present. Colour was formerly applied to this print, which afterwards was washed out. The print is a beautiful little example of early German art.

[2⅝ in. × 2 in.] [Small margin.]

G 69. Virgin and Child enthroned—Germany, 15th Century.

The Virgin is seated on a canopied Gothic throne, having the infant Saviour on her left knee. She wears a large diadem, is draped in mantle and tunic, the hair of her head falling down on the shoulders. On the seat of the throne is a tasselled cushion, on which the Virgin sits. She presents with her right hand a fruit to the infant Saviour, who takes it with his left hand. He is undraped and has a cruciform nimbus. The back of the throne is angular, as is also the dais or step in front. An ornamental pinnacle rises behind on each side of the canopy.

Passavant refers to this example, vol. iii., p. 225, No. 112.

[5⅜ in. × 3⅝ in.] [Cut.]

G 70. Virgin and Child enthroned—Germany, 15th Century.

The B. Virgin is seated beneath a decorative Gothic canopy, having the holy Infant on her knees. She is draped in mantle and tunic, has a nimbus with radiant disc, and the hair of the

head falling to the shoulders. The folds of the drapery have a Düreresque feeling about them. The infant Christ is undraped, and seems about to take an apple from his mother. He rests upon his mother's right knee. Behind the Virgin, and forming a back to the seat, is hung a piece of embroidered drapery. The ground is pavemented with lozenge-shaped pieces drawn in perspective.

[4⅝ in. × 3 in.] [Cut to limits.]

G 71. Virgin and Child enthroned—Germany, 15th Century.

The holy Mother is seated on a Gothic throne having an ornamental back. She is draped in mantle and tunic, wears a crown, but is devoid of nimbus. The infant Christ, undraped, is seated on his mother's right knee, and is about to take the breast which his mother offers him with the left hand. The design is enclosed within a sectional representation of a Gothic doorway or entrance. The letter N has been added by the hand at the right hand lower corner.

Among the works of Israhel van Meckenen may be found this design in a *reverse* way. Bartsch, vol. vi., p. 219, No. 43.

[4 in. × 3 in.] [Cut to limits.]

G 72. The Virgin and Child enthroned with ministering Attendants—Germany, 15th Century.

The B. Virgin sits beneath a rich Gothic canopy, having the infant Saviour seated on her left knee. A diadem and nimbus encircle her head, the hair of which falls below the elbows. She holds a pear in the right hand, presenting it to the infant Saviour. The latter is undraped, and bears a cruciform nimbus. On our left hand stands an angel supporting a spiral taper stem. On the opposite side stands a monk having a nimbus, and bearing a like taper stem. Both angel and saint turn towards Mary and the child. The back of the canopied throne has three circular-headed latticed windows, before the lower parts of which hangs an embroidered curtain. The arch of the canopy rises upwards in the middle to a point, surmounted by a pinnacle, from behind which project two large keys *en saltire*. Above the arched ceiling—which is pendentive—of the canopy is an angular chamber, three sides of which, having mullioned windows, may be seen. The sides of the throne are formed of pinnacled buttresses. The foreground is made up of the pavemented dais of the throne.

On the left hand side, at the base of the left window of the upper angular chamber and immediately above the crocketted moulding of the arch, is a date which can be easily

deciphered as far as 146, when the crocket projects so as to render the next figure not determinable; but which we are inclined to read as intended for a 4 (i.e., partly hidden by the ornament).

On our first examination of this little print the date described escaped notice. On a more careful scrutiny we perceived it; and at the same time the engraving of the Master of 1466 (E S), known as the "Small Mary of Einsiedeln," was suggested. This latter work is unfortunately not contained in the Museum collection, which possesses the facsimile only, published by H. G. Gutekunst of Stuttgart. On comparing this, however, with the example now under description we were convinced that one work was based upon the other. The general feeling and character of the Virgin, the kind of diadem she wears, the action of the right hand; the ministering attendants being an angel and a sainted ecclesiastic; their bearing each a spiral taper stem; the cross keys with their peculiar handles *en saltire* above the point of the arch; the three windows and curtain behind the throne with its vaulted ceiling, etc., all appeared to substantiate the view we had taken.

We think Passavant must have had our present example before him when writing the description of the print he refers to under No. 19, p. 85, vol. ii. If so, he evidently missed the date below the window, though he places the print among the "pièces attribuées au Maître 1466," but which "ont seulement été gravées sous sa direction. Celles qui vont suivre, quoiqu'elles ne portent aucune signature, sont cependant exécutées dans le style du maître, mais pour la plupart d'une manière trop rude pour qu'on puisse les lui attribuer." (*Op. cit.*, p. 82.)

We cannot see in this print any further connection with the Master of 1466 or his school than that some anonymous engraver has plagiarised from and altered the design of the "Small Mary of Einsiedeln" for his own purpose. If this be so, it is probable that the date should be read 1466, rather than 1464, the intrusion of the ornament preventing the true character of the last numeral being seen.

[4 in. × 2⅝ in.] [Small margin.]

G 73. Madonna and Child in Glory, with a Monk—Germany, 15th Century.

A small circular engraving—having somewhat the aspect of a niello impression, though not being one in reality—the greater part of which is occupied by the Virgin and infant Christ. The Virgin stands upon the crescent moon within a radiant aureole, which is enclosed within a rosary-like border.

She is draped in mantle and tunic, and has a crown with five stars upon her head, over which is a plain circular nimbus. The Virgin Mother supports the infant Saviour on her left arm, while the latter appears to be blessing a small girdle which a kneeling monk on the spectator's right hand presents to him. Christ has a nimbus with radiant disc, and is undraped. Over the monk's head is a bordered nimbus with radiant disc. Above and behind the monk runs a waved scroll having on it, apparently, *Ave Maria.*

The design is enclosed within a double border. There is not any mark nor signature. The print has been coloured.

Andresen, "Beiträge," etc., p. 13, No. 46.

[Diameter $1\frac{5}{8}$ in.] [Coloured.]

G 74. **The Virgin and Child on the Crescent Moon**—Germany, 16th Century.

A small circular print representing the B. Virgin sitting, apparently, on something which rests on the crescent moon. She turns towards our right, and supports erect the infant Saviour upon her left knee. She bears a radiant nimbus, on the disc of which are eight stars (of the twelve recorded); a radiant aureole surrounds the figures. The horns of the crescent moon reach up to the Virgin's waist.

[Nearly $1\frac{5}{8}$ in. diameter.] [Cut to limits.]

G 75. **The Virgin and Child in Glory with rejoicing Angels**—Lower Germany, 15th Century.

A photographic copy of an engraving in the Douce Collection at Oxford. The original work is described by Bartsch, vol. x., p. 14, No. 11, and referred to by Passavant, vol. ii., p. 219, No. 8. Not any mark is present.

[$7\frac{1}{8}$ in. × $4\frac{7}{8}$ in.] [Copy.]

G 76. **The Virgin and Child with St. Bernhard**—Germany, 15th Century.

A photographic copy of a print in the Douce Collection.

On the farther side of a table or altar placed beneath a Gothic canopy stands the B. Virgin on our left hand, supporting the infant Christ as he stands on a cushion placed upon the table. The Virgin has crown and nimbus. She places her right hand upon the right breast, and turns towards St. Bernhard, who stands opposite to her. The infant Christ is undraped, and has a cruciform nimbus. On our right stands St. Bernhard of Clairvaux in conventual habit, and with pastoral staff over his left shoulder. He has a circular nimbus,

and joins his hands as he looks towards the holy Mother. Between the head of the latter and St. Bernhard rises a waved scroll on which is an inscription, intended, we presume, for "Monstra te esse Matrem." On the table lie an open book and a flower." [3 in. × 2⅛ in.] [Copy.]

G 77. The Virgin and Child seated ("Mater Amabilis")—Germany, 15th Century.

A photographic copy of an early print in the Douce Collection at Oxford. The original is described by Bartsch, vol. x., p. 12, No. 5.

The curious glory of apparently peacocks' feathers over the head of the infant Christ is symbolic of the resurrection. "The peacock, the bird of Juno, was an ancient pagan symbol signifying the apotheosis of an empress, as we find from many of the old Roman coins and medals. The early Christians, accustomed to this interpretation, adopted it as a general emblem of the mortal exchanged for the immortal existence; and with this signification we find the peacock with outspread train on the walls and ceilings of catacombs, the tombs of the martyrs, and on many of the sarcophagi down to the fourth and fifth centuries. It is only in modern times that the peacock has become the emblem of worldly pride." (Mrs. Jameson's "Sacred and Legendary Art," p. 15.) See also Wesseley, "Iconographie Gottes und der Heiligen," p, 93.

[3½ in. × 2⅞ in.] [Copy.]

G 78. The Virgin and Child in Glory—Germany, 16th Century.

A photographic copy of a small circular print representing the B. Virgin with the holy Child in her arms standing on the crescent moon, and surrounded by a radiant aureole. Above are two angels, holding a crown over the Virgin's head. The nimbus is ovoid and convex, with a fluted disc.

[1⅝ in. diameter.] [Copy.]

G 79. The Virgin and Child with the Butterfly or Grasshopper—Germany, latter part of the 15th Century.

This engraving represents nearly the same design, but in reverse, of a well-known print by Albrecht Dürer. Bartsch, vol. vii., p. 62, No. 44.

The figure of the Deity above in Dürer's work is here absent, and a lizard is present in the foreground at the right-hand lower corner.

The present engraving has been described by Ottley (vol. ii., p. 683, *note*), and by the author of this Catalogue in the first

volume of "Introduction to the Study and Collection of Ancient Prints," p. 312. Reference should be made also to the following authorities: Thausing; Passavant, vol. iii., p. 3, No. 44; pp. 489, 151–24; Nagler, "Monogrammisten," vol. i., p. 157, No. 18. [$8\frac{3}{8}$ in. × $6\frac{6}{8}$ in.] [Cut.]

G 80. **The Genealogy of the Virgin.**—Germany, first quarter of the 15th Century.

A copy by an inferior artist of an engraving by the Master of the mark and cipher **W** ɨ.

The original is described by Bartsch, vol. vi., p. 58, No. 13, and is I 96 of the present Catalogue.

[$10\frac{1}{2}$ in. × $6\frac{6}{8}$ in.] [Cut.]

G 81. **St. Anthony tormented by Demons**—Germany, 15th Century.

A copy in reverse of the engraving by Martin Schongauer, No. 27 of this Catalogue. See Bartsch, vol. vi., p. 140, No. 47.

[$11\frac{1}{8}$ in. × $8\frac{1}{2}$ in.] [Cut.]

G 82. **St. Bartholomew**—Flanders (?), early part of the 16th Century.

St. Bartholomew stands opposite the spectator, supporting an open book and a fold of his mantle with his right hand, and a short broad knife upright with the left. The tunic is loose, with a neck border, the nimbus has a radiant disc. A long waved scroll runs from our left hand low down over the saint's head to his left shoulder. On it is inscribed in well-engraved Gothic characters: "Ascēdit ad celos sedet ad dexterā dei pris ōipotētis." On the ground below the feet of the figure is the title "Sēs Bartholomeus" in ornamental Gothic characters.

This print, which has been coloured, is probably by the master who engraved the St. Mark, No. 98 G, of the present Catalogue. Andresen, "Beiträge," etc., p. 39, n. 130.

[$3\frac{5}{8}$ in. × $2\frac{1}{2}$ in.] [Coloured.]

G 83. **St. Christopher**—Germany, 15th Century.

St. Christopher advances towards our left, supporting himself with a slender tree stem, which he grasps with both hands. Leaves crown the summit of the stem. A bordered nimbus is over the saint's head, which is bent over his right shoulder from the burden he bears. The saint's mantle flutters to the right, the tunic is unbuttoned over the chest,

one side of it there falling open. The sleeve of the tunic over St. Christopher's right arm is drawn up beyond the elbow, the other sleeve comes down to the wrist. The infant Christ, draped in mantle and tunic, is seated on St. Christopher's left shoulder. A cruciform glory is over the head, he is draped in mantle and tunic, the former fluttering far above the head. Christ looks down at the saint, raises his right hand in benediction, and supports an imperial orb surmounted by a cross with the left. The stream which St. Christopher wades runs straight down towards the front of the composition, having rocky banks at each side, and being bounded in the distance by a flat bank and castellated buildings. On the right-hand rocky bank of the stream kneels the hermit within a wattled fencing, and holding his lanthorn over the precipice to guide St. Christopher. Behind the hermit is a chapel, beyond that, on the top or the cliff, are other ecclesiastical buildings. In the foreground of the stream, and close to St. Christopher's left leg, are a diminutive man and boat. In the sky are three rows of very conventional clouds.

The lower angles of the plate have been cut off.

Former and early possessors of the print have written in Latin both on the upper and lower margins of it.

[13 in. × 7⅞ in..] [Wide margin.]

G 84. St. Christopher—Germany, 15th Century.

St. Christopher — stooping under his burthen—advances towards our right, supporting himself with a tree stem held with his left hand. He places the right hand on the right hip, as if better to sustain the weight of the infant Saviour seated on his right shoulder. Over the head of the latter figure is a cruciform glory. Christ supports an imperial orb with the left hand, and raises the right as in benediction as he looks down on St. Christopher. On the top of the rocky bank on our right hand of the river kneels a hermit holding out his lanthorn over the edge of the precipice to light the way for St. Christopher. Beyond the hermit are a chapel and trees. In the foreground to the left are some shells, on the right a rocky bank with herbage. Just beyond the shells on the left stands a bird on a stone looking intently down at the water. In the distance, bounding the stream, are the buildings and castellated gate of a town. Between these and the fluttering mantle of the saint is a small ship. Above, on the left hand, are clouds, and to the right fly four birds.

Passavant refers to this example (vol. ii., p. 93, No. 55), considering it as "engraved in the manner of the Master of 1466, but the drawing is a little fuller."

[7⅝ in. × 5½ in.] [Cut.]

G 85. **St. Christopher**—Germany, 16th Century.

A photographic copy of a small circular print representing St. Christopher wading through a stream towards the left. He supports himself with a tree stem held with his right hand, and holds up part of his cloak with the left. The infant Christ is seated on St. Christopher's right shoulder. He holds an imperial orb surmounted by a cross in the left hand, and blesses with the right. The design is bordered by a circular series of Gothic pendants.

[Diameter, $1\frac{5}{8}$ in.] [Copy.]

G 86. **St. Eligius (Eloy)**—Germany, 15th Century.

A photographic copy of a print representing a bishop whom we take for St. Eligius or St. Eloy, Bishop of Noyon and the patron of goldsmiths.* The saint is draped in episcopal robes, and wears a mitre around which is a nimbus. He bears a chalice in the right hand, and a pastoral staff, with the crook outwards, and what we take to be a goldsmith's hammer in the left hand. The bishop stands directed towards the right. The background is unworked, the foreground is narrow.

[$3\frac{6}{8}$ in. × $2\frac{5}{8}$ in.] [Copy.]

G 87. **St. Francis of Assisi receiving the Stigmata**—Flanders, 15th Century.

St. Francis kneels in the middle of a landscape, raising his hands and looking up towards the winged cross and the Crucified descending at the upper right-hand corner of the heavens. The wounds are marked on the hands of the saint; but rays do not proceed from the symbolic cross to St. Francis in the usual manner. To the right of St. Francis, and on a more distant plane, sleeps his disciple, leaning his head on the left arm, which he rests on the rock beside him. Hills and distant buildings may be seen, with clouds and herbage.

A neatly-designed and executed engraving, arched at the top.

[$3\frac{1}{8}$ in. × $1\frac{7}{8}$ in.] [Uncoloured; small margin.]

G 88. **St. George and the Dragon**—Flemish School, latter part of the 15th Century.

St. George stands directed in action towards our right. He is clad in armour and short mantle, and has two feathers in his cap. A bordered nimbus is present. The saint places his left hand on his left hip, and grasps a lance with the right hand, by which he has transfixed the neck of the dragon at his

* See the volume described *postea* under H. 111, concerning St. Eligius.

feet. The end of a broken lance projects from the creature's neck, near which appears to be the fractured staff of the weapon. The dragon lies with the head towards the right, which it raises towards St. George menacingly projecting the tongue. The foreground is hummocky, the background unworked. A little yellow colour has been applied.

Flemish manuscript is on the *verso*.

[$3\frac{7}{8}$ in. × $2\frac{5}{8}$ in.] [Margin.]

G 89. **St. George and the Dragon**—Germany, 15th Century.

A copy in reverse of an engraving by Martin Schongauer. Bartsch, vol. vi., p. 142, No. 50.

[$2\frac{1}{2}$ in. × 3 in.] [Cut to border.]

G 90. **St. George and the Dragon**—Germany, 15th Century.

A small circular engraving, a copy of the work by Martin Schongauer, No. 30 of this Catalogue, and No. 50, vol. vi., p. 142, of Bartsch. [Diameter, $1\frac{3}{8}$ in.] [Cut to limits.]

G 91. **The Mass of St. Gregory**—Flanders, 15th Century.

Within the initial letter of a "Salutatio ad arma Christi" on the *recto* of a leaf from a Latin manuscript book of prayers has been fixed a small circular medallion representation of the Mass of Saint Gregory.

Saint Gregory and attending acolyte kneel on the right hand facing the altar. Not any other persons are present. A small amount of colour has been applied. The outer form of the initial letter A is vermilion-red in colour; it has been enclosed within an ornamented border in blue. Arabesque work in blue runs down the left-hand side of the manuscript.

Latin manuscript is on the *verso*.

[$1\frac{1}{8}$ in. × $1\frac{3}{8}$ in.] [Slightly coloured.]

G 92. **The Mass of St. Gregory**—Flemish School, 15th Century.

The altar is in the middle of the composition. St. Gregory, with raised hands, kneels before it, with action directed towards our right. Directly in the foreground behind the celebrant kneels a deacon supporting St. Gregory's vestment. At each side on a more distant plane kneels an acolyte, one bearing a tiara, one an archbishop's cross. Behind each acolyte kneels a bishop with mitre on head. From the middle of the altar rises the Crucified, immediately before an open tomb, the right foot of our Lord seeming to rest upon the chalice on the

altar. Behind the tomb rise the cross and various instruments and effigies connected with the Passion. Immediately before the tomb are two lighted candles. An open book, three dice, etc., are upon the altar. The latter, with the accessories, appears to stand in the apse of a Gothic cathedral. Small circular-headed windows pierce the walls.

Colour has been delicately applied, as also gold illumination. This engraving is a choice example of its school and time, and is very tenderly worked out in the technical execution.

Referred to by Passavant, vol. ii., p. 268, No. 35.

[$4\frac{1}{8}$ in. × $2\frac{6}{8}$ in.] [Illuminated, coloured.]

G 93. **The Mass of St. Gregory**—Germany, last quarter of the 15th Century.

In the middle of the composition stands the altar, on which rises the Crucified from out a tomb. Before the altar and on the left hand kneels the pope without the tiara. His back is to the spectator, his action directed to the right. On his outer vestment an embroidered crucifix may be observed. He appears to address a bishop who kneels on the other side. By the side of the altar near St. Gregory stand two deacons, the nearer one of whom holds the pope's tiara. On the side near the kneeling bishop stands a cardinal bearing a processional cross. On the background are represented the effigies and instruments connected the Passion. On the left hand behind the deacons rises the column of flagellation, on which stands the cock; on the other side are the ladder, lance and sponge, etc. On the altar before the tomb are a chalice, pyx and candles. On the antependium of the altar, between St. Gregory and the kneeling bishop, may be observed a large embroidered rose, below which is half another rose. On a border above these roses appears to be an inscription—but it is not to be deciphered. The ground is pavemented.

An example of this engraving was formerly in the possession of T. O. Weigel, who remarks in the "Anfänge der Druckerkunst," vol. ii., p. 375, No. 441: "Passavant describes this print after our own example (vol. ii., p. 233, No. 156), but does not mention the inscription and the heads on the background. It appears to have been engraved on iron, and not on copper, since the forms exhibit all the characters of incisions made on iron, and below on the right hand of the plate traces of rust-spots may be observed. The drawing and technic are but mediocre, though the heads of the figures —superficially treated as they are—are individually not without expression."

[$3\frac{7}{8}$ in. × $2\frac{6}{8}$ in.] [Small margin.]

G 94. **The Mass of St. Gregory**—Germany, 15th Century.

A photographic copy of a print in the Douce Collection at Oxford. The original is described by Passavant, vol. ii., p. 232, No. 155. [4 in. × 3⅛ in.] [Copy.]

G 95. **St. Hubertus**—Flemish School, 15th Century.

A photographic copy of an early print representing St. Hubertus, as an armed knight, kneeling on one knee in adoration of the Crucified, who appears between the horns of a stag on the top of the rising ground before him. St. Hubert has thrown off his feathered cap, which lies to the left on the ground near him. The action both of the stag and of the converted cavalier are to our left hand. The background is unworked, the foreground is indicated by long oblique lines vanishing to points as they come forward.
[3 in. × 2½ in.] [Copy.]

G 96. **St. John the Baptist**—Germany, 15th Century.

The Baptist stands facing the spectator, clad in mantle and a rather short tunic; the legs from the knees downwards are bare. A girdle is around the waist; a bordered nimbus is present. St. John points with the index finger of the right hand to a lamb ("Ecce Agnus Dei") standing on a book which he supports with his left hand covered by drapery. On the left-hand side of the figure a waved scroll runs upwards from above the top of the foreground to a level with the head of the Baptist. It is devoid of inscription.

The proportion, attitude, expression and technic of the lamb are peculiar. [3⅞ in. × 2⅝ in.] [Margin.]

G 97. **St. Luke**—Flanders, early part of the 16th Century.

St. Luke stands directed towards the right hand, draped in mantle and loose tunic. He wears on the head a loose cap, over which is a nimbus. A book is in the apostle's right hand, while with his left he holds the lower end of a waved scroll on which is inscribed "Sts. Lucas" in Gothic characters. Below the scroll and by the left knee of the apostle sits an ox on his haunches. The background is unworked.

The print has been coloured, a broad red border having been added by hand.

This example is by the same master who produced the St. Bartholomew (G 82) and St. Mark (G 98), of the present division.

Flemish manuscript is on the *verso*.

Andresen, "Beiträge," p. 43, No. 144.

[Independent of border, 3⅜ in. × 2⅛ in.] [Coloured.]

G 98. St. Mark—Flanders, latter part of 15th Century.

The apostle stands on a grassy bank, directed in action towards the right. He is draped in a mantle and loose tunic, and has a bordered nimbus with radiant disc over his head. In his right hand is an open book; with the left hand he holds a scroll, on which is the inscription "Sts Marcus" in Gothic letters. On our right and below the scroll sits the lion, with a long tail reaching to the lower margin of the print in front.

A border line encloses the design. Colour has been applied.

Devotional matter in Flemish manuscript is on the *verso*.

Most probably by the master who engraved the St. Bartholomew, G 82, *antea*. See also G 115, *postea*.

[$3\frac{5}{8}$ in. and $2\frac{3}{8}$ in.] [Coloured.]

G 99. St. Martin—Lower Germany, 15th Century.

Described by Bartsch, vol. x., p. 25, No. 45; Passavant, vol. ii., p. 187, No. 42.

Passavant attributes this engraving to Franz von Bocholt: "Sans signature, mais traitée avec légèreté dans la manière du maître;" but we agree with an opinion advanced by Mr. Carpenter on this print, viz., that the drawing of the extremities is too feeble to be by Franz von Bocholt.

[$8\frac{7}{8}$ in. × $4\frac{1}{4}$ in.] [Cut.]

G 100. St. Matthew—Germany, 15th Century.

A photographic copy of a print representing St. Matthew, standing, and directed in action towards the right. He supports a halberd with his right hand and an open book with the left. A bordered nimbus is present. Above the head of the apostle is a scroll on which inscribed, "Ma—theas."

[$1\frac{6}{8}$ in. × $1\frac{3}{8}$ in.] [Copy.]

G 101. St. Michael and Demon—Flemish School, latter part of the 15th Century.

St. Michael stands erect, directed in action towards our right. The demon is at his feet, lying on his back, with his head to the right. The archangel warrior is a youthful, graceful figure draped in a close-fitting embroidered surcoat, tight hose and pointed shoes. A long mantle falls behind from the shoulders in a well-cast manner. A fillet and small ornamental cross are on his brow. The wings are very acuminated. St. Michael elevates a long straight double-edged sword with his right hand above his head in a horizontal manner, and as if about to strike the demon at his feet. In the left hand is the labarum, or banner of victory, the staff of which St. Michael has thrust into the head of the demon

through his right eye, and which staff the latter seizes with his right hand, while with the left he snatches up part of the archangel's drapery. The foreground is a piece of flat rock simply, the background is quite plain.

The graceful design and delicate execution of the figure of St. Michael deserve particular notice.

A little colour has been applied to a few parts.

Flemish manuscript is upon the *verso*.

[$5\frac{2}{8}$ in. × $3\frac{2}{8}$ in.] [Margin.]

G 102. St. Michael and Demons—Germany, 15th Century.

St. Michael stands erect, clad in armour and mantle. The latter, somewhat voluminous, floats away behind on our right. The archangel supports with his right hand the banner of the cross, and raises aloft a sword with the left hand with which to strike the demons at his feet. Of these there are three, two of whom have seized hold of St. Michael's left leg. The entire ground is plain and unworked.

[$4\frac{2}{8}$ in. × $3\frac{2}{8}$ in.] [Cut.]

G 103. St. Michael and Demons — Flemish School, 15th Century.

A photographic copy of a print in the possession of the late Mr. Huth.

St. Michael stands in the middle with upraised left arm, with the hand of which he holds a straight double-edged sword. He is draped in mantle and tunic, has very large and acuminated wings, abundant hair, and an ornamental glory over the head. In his right hand he appears to hold a peculiar head, which projects from below the border of his mantle. The head is circular, with regular and hooked curls coming off white from a dark ground; it looks something like a symbolic sun or Medusa-like head, wherewith to scatter the demons by its aspect alone. The arch-fiend, trampled on by the archangel's feet, is falling into the cavern beneath him. A smaller and attendant demon stretches out its claws above the head in the right hand of the archangel. On the other side of St. Michael the tail and limbs of a demon may be seen.

The foreground is broken and rocky.

The composition generally is very confused, and not easy to define in some of its parts.

[$3\frac{5}{8}$ in. × $3\frac{1}{2}$ in.] [Copy.]

G 104. St. Peter and St. Paul with Sudarium—Flanders, 15th Century.

Beneath a circular Gothic arch stand the two apostles St. Peter and St. Paul. The former is on our right hand, the

latter on the left. St. Peter holds up the Sudarium with his left hand, St. Paul with his right. In the right hand of St. Peter is a large key; in the left hand of St. Paul is a sword. A nimbus is over the head of each saint. The apostles are clad in mantles and tunics, St. Peter having a small white collar over his mantle. A naked foot of each apostle is visible. They stand on a pavement drawn in perspective.

The holy napkin is large, and has been carefully drawn with proper folds. The sacred effigy also is large, but the beard is short and bifurcated. The hair of the head is parted in the middle, falling in heavy curls on each side.

The print has been carefully coloured. The nimbi and some of the squares of the pavement are of vermilion-red; the sword, key, napkin, are of light blue; some of the squares of the pavement and Gothic ornaments above in the background are green. The lateral columns, archway, and the tunics are of pale madder colour. The wall behind the figures is of a yellow tint.

The composition is bounded on each side by the supporting columns of the Gothic archway, which has also a central column which rises between the standing figures of the apostles. Below, on a plain margin, have been neatly engraved in Gothic letters the words: "Salve scā facies nīt redemptoris."

Taken from a manuscript book of Latin prayers, on a page of which the print has been fixed. On the *verso* is manuscript in Latin.

No. 66, Delbecq. [4 in. × $2\frac{6}{8}$ in.] [Coloured.]

G 105. St. Quirinus — School of Cologne, end of the 15th Century.

St. Quirinus stands facing the spectator. He is clad in armour, with a loose mantle thrown over the shoulders. He supports a standard with his left hand, and the bands of an escutcheon with the right. On both the standard and the escutcheon are nine circles.

The print has been so much cut down that but a part only of the name of the saint, engraved at the bottom, remains.

Colour has been employed.

[$3\frac{1}{8}$ in. × $1\frac{1}{2}$ in.] [Coloured.]

G 106. St. Quirinus—Lower Germany (or Cologne School?), 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

St. Quirinus here appears as an intercessory saint, surrounded by supplicants and votive offerings.

The scene is laid within a chamber, in the middle of which stands Quirinus in armour, surcoat and mantle, and bearing a

standard in the right hand, on the banner of which are nine circles. He wears a close-fitting cap with a cock's feather in it, and has a nimbus with radiant disc. The hair is voluminous, and falls on the shoulders. The saint places the left hand on a long straight sword by his left side. At the right-hand upper angle of the print descends an angel bearing an escutcheon, on which are represented nine circles, i.e., three circles in three rows. On the opposite side hang various votive offerings on three rods. Below these offerings two suppliants kneel, and with joined hands look up at St. Quirinus. One of them—a man in armour—holds up a long taper. Between them and the right leg of the saint a sick man lies on the the ground, and raises the left hand as if in supplication for assistance. On the opposite side a female with taper kneels; before her is a cripple who can crawl along only on his knees and with the help of his hands and irons. Immediately in the foreground at the feet of St. Quirinus lie a lamb and a pig.

The ground is pavemented; the rafters of the ceiling may be seen. [$4\frac{1}{8}$ in. × $3\frac{2}{8}$ in.] [Copy.]

G 107. St. Remaclus—Flemish School, last quarter of the 15th Century.

Beneath a rounded Gothic arch stands St. Remaclus or St. Remagen, directed in action towards our left. He is draped in episcopal vestments, and has a mitre and nimbus on his head. He holds an open book in the right hand, displaying it as it were to the spectator. With his left hand he supports a pastoral staff having the crook inwards. In the foreground on the left hand is a donkey with loaded panniers on his back. On the opposite side is an ecclesiastic of the "regulars," with hands clasped as if in prayer or in humble adoration. Above the head of the bishop is a scroll on which is engraved: "SANCTES REMACLE ORA PRO NOBIS." Below on a margin within the limitary line of the engraving are the words: "ASSERE DIVE TVOS REMACLE PONTIFEX MINISTROS." This example has evidently adorned a book, for above the plate mark has been written: "Liber Monasterii Stabulensis."

Saint Remagen was Bishop of Liège, but resigned his bishopric, retired to a convent, and became an abbot. He died in the year 668. [8 in. × 6 in.] [Large margin.]

G 108. St. Remaclus—Flemish School, last quarter of the 15th Century.

An impression from the copper plate yielding the previously described engraving after the plate had been reworked and the

design added to. The chief additions are the drapery behind the saint, extending from pillar to pillar, and the extension of the middle ornament or border of the bishop's chasuble. Some vermilion has been applied to the mitre, ornaments, scroll, etc.
[$7\frac{7}{8}$ in. × $5\frac{6}{8}$ in.] [Cut; slightly coloured.]

G 109. St. Sebastian—Germany, 15th Century.

St. Sebastian—a somewhat meagre figure—is tied above the head by his crossed arms to a straight tree-stem devoid of foliage. The general direction of the body is to our left, but the saint's head is inclined over his left shoulder. The body is pierced by eight arrows; a close fitting loin-cloth is present. The contour lines of the figure are strongly indicated, as indeed are all the anatomic markings. The veins of the lower extremities and of the saint's right arm are very apparent. The foreground is a hillock on which is herbage of large character. The plant with its leaves and flowers on our right hand is very characteristic and outside the conventional. The design and work, though somewhat stiff and hard, give evidence of much technical knowledge on the part of the artist.

Passavant, referring to this example, vol. ii., p. 231, No. 148, observes that "the drapery around the loins is treated in the manner of Martin Schongauer, but the flesh, which is in a much more ancient style, exhibits short hatchings often crossed, as in the style the Master of 1466."
[$12\frac{1}{8}$ in. × $5\frac{2}{8}$ in.] [Cut.]

G 110. St. Simon Zelotes—Germany, 15th Century.

St. Simon stands in action directed towards the left. He is draped in mantle and tunic, and has a bordered nimbus. He bears an open book in the right hand, and holds by the handle a long saw with the left.
[$6\frac{7}{8}$ in. × $3\frac{5}{8}$ in.] [Cut.]

G 111. St. Thomas—Germany, 16th Century.

A copy of the print by Israhel van Meckenen in the series of Christ and the Twelve Apostles described by Bartsch, vol. vi., p. 224, No. 51–63; and by Ottley, vol. ii., p. 665, No. 51–63.
[$3\frac{1}{2}$ in. × $1\frac{7}{8}$ in.] [Cut.]

G 112. St. Wolfgang—Germany, first quarter of 16th Century.

St. Wolfgang stands, habited in mitre and bishop's robes, directed towards the left. He supports with the right hand a model of a church and a crozier, and holds a hatchet with the left hand. The figure is placed beneath a circular arch. The foreground is a small stony bank, at the left hand corner of

which is a stone having upon it the date 1514 in reversed figures. Part of an ornamental circular arch is above the figure.

The radiant nimbus bordering the bishop's mitre is noteworthy. [$5\frac{3}{8}$ in. × $3\frac{1}{2}$ in.] [Cut.]

G 113. Two Apostles—Flanders, 15th Century.

These two engravings, representing St. Paul (A) and St. Peter (B), are impressions from the same plates which yielded Nos. 3 and 5 in the series taken from a Flemish manuscript book of devotion (G 116). They are impressions from the plates after the latter had been reworked, and are without the colour of No. 5, and the pilgrim symbols which have been added by hand to No. 3 of G 116.
[$2\frac{6}{8}$ in. × 2 in.] [Coloured.]

G 114. The Creature Symbols of two Evangelists—Germany, latter part of the 15th Century.

A. The symbol of St. Mark. B. The symbol of St. John.

These are copies of Martin Schongauer's designs Nos. 53B and 53D of the present Catalogue.

See Bartsch, vol. vi., p. 153, No. 74, 76; Passavant, vol. ii., p. 112, No. 73–76.
[Diameter $3\frac{2}{8}$ in.] [Cut to limits.]

G 115. Three Saints from a Manuscript Book of Devotions—Flemish School, 15th Century.

1. St. Benedict. (?)

By the side of a manuscript prayer in connection with St. Benedict stands the figure of a saint with conventual tonsure and dress. A bordered nimbus with radiant disc is present. He holds a closed book with the right hand, and points upwards with the index finger of the left hand. Under his feet is stretched a demon with horns and tail.

This engraved figure has been cut out of the paper of impression, and fixed upon the paper of the book. Fifteen lines of Flemish manuscript are present. On the *verso* is manuscript also.

2. A Saint,

dressed in conventual habit, and with conventual tonsure, stands directed in action towards the right. He has a bordered nimbus with radiant disc. He holds a closed book with the right hand, and a pastoral staff with the left. The foreground is but slightly worked on. From it, on each side of the figure, springs up a plant. Flemish manuscript is on the *verso*.

We are not sure whose effigy this may be.

3. St. Mark.

The apostle stands, draped in mantle and tunic, directed in action towards the right. The nimbus is bordered and has a radiant disc. St. Mark holds an open book with the right hand, and a waved scroll with the left. On the scroll are the words, "Sctꝰ Marcus" in Gothic characters. Below this scroll, and turned towards the apostle, sits the symbolic lion, without wings, but with a mane like a tippet, and with a very long tail. A former possessor of the print, being apparently dissatisfied with the lion, has cut out a truly winged one from another engraving, and fixed it on the other side of the saint, and enclosed it within a sort of tabernacle drawn by hand with vermilion. An outer border-line in vermilion has also been added to this example.

Manuscript is on the *verso*. See *antea*, G 97, G 98. A small amount of colour has been faintly applied here and there to all three specimens.

[$3\frac{6}{8}$ in. × $2\frac{3}{8}$ in.] [Margins to Nos. 2 and 3.]

G 116. Various Saints from a Flemish Manuscript Book of Devotions—Flanders, 15th Century.

The following six engravings are from a manuscript book of devotions in the Flemish language. With one exception each print has been pasted towards the side of each page, and not in its middle. By the sides of the prints are fifteen lines of manuscript, which are present also on the *versos* of the leaves. The last two lines of the manuscript are continued beneath the illustrations or across the width of the written page.

Colour in variable amount and intensity has been applied to the engravings. Neither as regards design or execution can any praise be awarded to these illustrations.

1. A Saint

of a regular order—perhaps St. Benedict—with monk's habit, conventual tonsure and pastoral staff, kneels on our left, and receives in his arms the body of the Crucified from the cross behind. The latter, on our right, rises to the top of the engraving. The nails remain in the crossbeam, and the inscription INRI continues above it; a little cross-hatching is visible here and there only, and this but faintly so. There is not any manuscript on this *recto*, as the print occupies the entire surface of the part measured for the work of the scribe. An illuminated border appears to have been originally placed around the engraving. [3 in. × $2\frac{3}{8}$ in.]

2. St. Christopher.

St. Christopher wades through a stream from right to left. The infant Christ on the saint's shoulder points with the

extended left hand to the cross he bears in the right hand. On the left-hand bank of the stream is the hermit with lanthorn, and above him is a small chapel. An ornamental border has been added on the right-hand side and on one-half only of the upper limit of the engraving.

Green colour has been chiefly resorted to here.

[$2\frac{5}{8}$ in. × $\frac{7}{8}$in.]

3. St. James Major.*

The apostle stands under a Gothic arch directed in action towards the left. He supports a long straight sword, point downwards, with the left hand, and part of his vestment with the right hand. As the symbols of the apostle's pilgrimage (to Spain) have been omitted in the original design, some one has drawn by hand an escallop-shell on each side of the saint's head, and placed a pilgrim's hat upon the latter.

But a very small amount of colour has been applied.

[$2\frac{6}{8}$ in. × 2 in.]

4. St. Matthew.

St. Matthew stands under a Gothic arch like that in No. 3. He is directed in action towards the left, and carries a partizan in the left hand. He points with the right hand towards our left. Below the figure has been engraved "Mathyas" in comparatively large characters.

Pink and green colours have been employed. [$2\frac{7}{8}$ in. × 2 in.]

5. St. Peter.

The apostle stands beneath a Gothic arch like the one in No. 4. He is directed in action towards the right. He holds up two large crossed keys with the right hand, and a book with the left.

Green and pink colours have been applied. [$2\frac{6}{8}$ in. × 2 in.]

6. St. Agatha.

St. Agatha stands beneath a Gothic arch, directed towards the left. She is draped in mantle and tunic, and bears a diadem as well as nimbus on her head. In the right hand she holds up a large pair of forceps, which grasps the breast it has torn from her. In her left hand is the palm-branch of victory and martyrdom.

Not much colour has been here applied. [$2\frac{6}{8}$ in. × 2 in.]

[Sizes variable.] [Coloured.]

G 117. St. Benedict and Female Saints—Flanders, 15th Century.

Within the central division of a rounded Gothic arch of three compartments, stands St. Benedict in a monk's habit,

* Truly St. Paul, but converted into St. James Major to illustrate the immediate manuscript text.

and with conventual tonsure. Over his head is a narrow glory. With the left hand he supports a pastoral staff, and slightly raises the right hand. Above his right shoulder rises a small scroll, on which are the words "dom° benedictus" in Gothic characters. In the upper part of the division on which the saint stands are two ministering angels about to place a crown upon his head. Within our right-hand compartment stands St. Godeleva turned in action towards St. Benedict. Over her head is a cap and radiant nimbus or glory. Around her neck and crossed over the chest is the symbolic cloth with which St. Godeleva (or Godolena) was strangled. Before her kneels a nun with joined hands directed in action towards St. Benedict. Above St. Godeleva runs a scroll having the words "pia Godaleva martyr" in Gothic characters. Within the left-hand compartment stands St. Scholastica, the sister of the holy St. Benedict. She supports a pastoral staff with the right hand,* and directs the left towards her brother. She is draped in a nun's habit, and has a radiant nimbus over the head. Above her left shoulder rises a scroll having inscribed on it "Scā Scholastica virgo" in Gothic characters. The ground is pavemented in perspective.

This engraving has been well designed and executed, and carefully coloured. The vestments of St. Benedict, of St. Scholastica, and of the praying nun are of a deep brown colour, the drapery of St. Godeleva is white and red. The architecture is blue, and the pavement squares green and red. The design is enclosed in a framework or double border like that in G 38.

This example has been taken from the manuscript which yielded G 38 and G 104.

On the *verso* is a prayer of seven lines in reference to St. Benedict.

No. 69, Delbecq. [4⅞ in. × 2⅝ in.] [Coloured.]

G 118. St. Agnes—Germany, 15th Century.

Photographic copies of a rare print in the Fitzwilliam Collection at Cambridge. One copy, A, is by the "Dawson Process," B is by the "Carbon Process."

The saint stands directed in action towards the right on a hillock. She is clad in a loose tunic, supports an open book

* As head of the first company of Benedictine nuns. "Very little is known of Saint Scholastica except that she emulated her brother's piety and self-denial; and although it is not said that she took any vows, she is generally considered as the first Benedictine nun. When she followed her brother to Monte Cassino she drew around her a small community of pious women; but nothing more is recorded of her except that he used to visit her once a year."—*Legends of the Monastic Orders*, by Mrs. Jameson, p. 12. London, 1850.

with her right hand, and holds a palm-branch with the left. Her look is directed downwards, towards a lamb which rises on the hind legs towards the hand which holds the palm-branch. [$4\frac{1}{8}$ in. × $2\frac{6}{8}$ in.] [Copy.]

G 119. St. Aniette (?)—Germany, 15th Century.

A photographic copy of an early print in the Douce Collection at Oxford.

Described by Passavant, vol. ii., p. 239, No. 196.

[$5\frac{1}{2}$ in. × $2\frac{7}{8}$ in.] [Copy.]

G 120. St. Catherine of Alexandria—Upper Germany, 15th Century.

St. Catherine kneels with joined hands in the middle of the composition directed towards our right hand. Before her is the wheel and its apparatus being destroyed by fire and stones from heaven. Six soldiers lie dead at the right-hand corner in the foreground, killed apparently by the stones striking them; four others are being slain in the same way immediately behind St. Catherine. Behind, on our left-hand, is a group of men having a person of authority in their middle, and about to go away from the scene in fear. Grass and herbage mark the foreground. [$11\frac{1}{8}$ in. × 8 in.] [Cut.]

G 121. St. Catherine of Alexandria—Germany, 15th Century.

St. Catherine stands directed towards the left. A turban, diadem and nimbus are on her head. She is draped in mantle and tunic, the latter having the sleeves short above the elbow. St. Catherine holds up a ring with the right hand, and places the left on the handle of a long straight sword, the point of which rests on the ground in the foremost plane of the composition. On the foreground at the left hand by the feet of the saint is an entire wheel. The background is unworked.

See Bartsch, vol. x., p. 33, No. 62.

[$4\frac{1}{8}$ in. × $2\frac{6}{8}$ in.] [Margin.]

G 122. The Martyrdom of St. Catherine of Alexandria—Germany, 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

St. Catherine kneels in the foreground to the right with clasped hands, and looking up at the fire and stones descending from heaven on a wheel, which occupies the left side of the print. The wheel and its apparatus are being destroyed while the stones hurled down are killing some of the

bystanders, who are forced to the ground at the left-hand lower angle of the print. On our right hand is a group of soldiers and attendants, from among whom rises up a tall spear.
[$3\frac{7}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

G 123. St. Elizabeth of Hungary and Hesse—Germany, latter part of the 15th Century.

St. Elizabeth, the daughter of King Andreas of Hungary, and the wife of Ludwig, Landgraf of Hesse, stands on a hillock directed slightly in action towards the left. She holds in her left hand a can-like vessel for liquids, and supports with the right hand a dish on which are grapes and a loaf of bread. She is draped in mantle and tunic, the latter lying in folds on the ground and hiding the feet. St. Elizabeth wears a turban-like head-dress. Her expression is that of pity for some object towards whom her downward look is directed. The background is plain and unworked. [$8\frac{3}{8}$ in. × $5\frac{3}{8}$ in.] [Cut.]

G 124. St. Margaret—Germany, 15th Century.

St. Margaret stands towards the right hand, draped in mantle and tunic. Her head is uncovered, but encircled by a nimbus. She holds by a cord in the right hand a dragon whose head only is visible, as the animal stands behind St. Margaret. In the right hand of the latter is the palm-branch of victory and martyrdom. A small cross, having oblique rays at the point of decussation of the upright and transverse beams, rises by the left arm of St. Margaret.

The foreground, worked out with short perpendicular lines, rises to near the knees of the figure. The background is plain. A double border is present, the inner border being shaded.

A neatly-engraved design.
[$2\frac{5}{8}$ in. × $1\frac{5}{8}$ in. to plate mark.] [Margin.]

G 125. St. Veronica with Sudarium—Flanders, 15th Century.

St. Veronica kneels (?) on a grassy flowery bank, holding up with both hands the holy napkin. She is draped in mantle and tunic, the former passing over her head as a head-dress, above which is a circular nimbus. On the sudarium is the sacred effigy. The beard is bifurcated, the hair of the head parted in the middle and falling down at each side in two masses, as it were, of curls. Small knots of rays project in a cruciform manner from the top and sides of the head.

From the same source as yielded several of the foregoing examples.

Three lines of manuscript are below the general border.
No. 14, Delbecq. [3 in. × $2\frac{1}{8}$ in.] [Coloured.]

G 126. Angel and Saints—Germany, second half of the 15th Century.

A series of impressions from four decorative plates originally ornamenting perhaps a religious or some small ecclesiastical object of box-like character. In the first place it may be noticed that each impression is in *reverse*, as most of the chief actions are performed with the left hands, and the inscription on the scroll of one of the figures is in *reverse* also. In the second place, the grounds are dark, and engraved after a rather coarse niello-like manner, while much of the figure-work is plain, as showing that these parts of the original plate were bright and polished; the general character of the whole being somewhat that of sepulchral tablets and brasses on a small scale. Thirdly, at certain places in the impressions are marks of the round holes through which the screws passed to fix the metals on the object they decorated. Lastly, each plate has been cut away at one of the corners in such manner as to lead to the belief that the plates bordered a central oval space along the shorter diameter of which the object opened, and where probably the key was inserted. If such were the case the arrangement of the original plates would have been as follows:—

The impressions were taken some time after the plates had been engraved, and the reliquary or other object taken to pieces.

1. The Angel of the Salutation.

The angel Gabriel kneels directed in action (in our reverse impression) towards our right. A nimbus is over the head,

and a long scroll in the angel's hand, on which are the words in reverse "Ave Maria" in Gothic characters. The engraved portion is cut off at the right-hand lower corner. The ground is worked over, and much of the figure is quite plain. A mark from the hole of fixature is at the lower margin.

2. The Blessed Virgin of the Angelic Salutation.

Mary stands in the middle, directed towards the left, where stands a lily-plant in a vase, to which the Virgin directs her right hand. (The lily, the emblem of purity, the *Fleur de Marie* as connected with the Annunciation, has been already alluded to in the first volume of the present Catalogue, p. 17, No. 2.) In her left hand the Virgin holds a book. A nimbus with radiant disc is over her head. She is draped in mantle and tunic. The ground and figure are in technic like No. 1. The mark from the hole for fixature is by the feet of the Virgin. The engraving is cut away at the left-hand lower corner.

3. St. Barbara.

St. Barbara stands directed in action towards our right. She is draped in a tunic with a tight-fitting bodice. With the left hand she supports a tower, and with the right holds up some folds of her drapery. A crown is on her head. The engraved portion is cut off at the right-hand upper angle. The mark from the hole for fixature is above the crown of the saint.

4. St. Catherine of Alexandria.

St. Catherine stands directed in action towards our left. She bears a crown on the head, and is draped in tunic and tight-fitting bodice. With the left hand she carries a long straight sword, which she rests upon her left shoulder. She places her right on the top of a spoked wheel which is by her right side. The technical execution of the ground and of the figure is like that of the other impressions. The mark from the hole for fixature is just indicated in the margin above the crown of the saint. [1½ in. × 1 in.] [Margin.]

G 127. Various Female Saints in Medallions.—Flanders, 15th Century.

Six leaves from a Flemish manuscript book of devotions. At the beginning of each prayer is a small medallion containing the bust of a female saint and her symbols. The oval medallion represents in some instances the initial letter O of the prayer, as, e.g., "*O heilige Maria Magdalena*," etc. About fifteen lines of manuscript are present on each page, some lines and

letters of which are rubricated. Full and deep colour has been applied to each medallion. The sizes of the medallions vary somewhat.

1. St. Apollonia.

St. Apollonia looks towards the right hand. She holds up with the left hand a pair of forceps which grasps the tooth which has been wrenched from her. With the right hand she carries a closed book. The letter O forms a deep red border to the bust on a deep blue ground. [Size of whole, 1 in. × $1\frac{1}{8}$ in.]

2. St. Cecilia.

St. Cecilia looks towards our left, where is another figure. She supports a book with both hands. The letter border is of deep blue. [Size of whole, $\frac{7}{8}$ in. × $1\frac{2}{8}$ in.]

3. St. Columba.

The saint looks towards the left, holding the symbolic bear with both hands. The letter border is red, and the ground of the medallion blue. [$\frac{7}{8}$ in. in diameter.]

4. St. Catherine of Alexandria.

St. Catherine looks towards our right. She supports a wheel with the left hand, and holds the palm-branch of victory and martyrdom with the right hand. The letter is red. [$1\frac{2}{8}$ in. × $1\frac{2}{8}$ in.]

5. St. Mary Magdalene.

The Magdalene looks towards the right hand. She supports a vase with the left hand, and points towards it with the right. [Size of whole, $\frac{7}{8}$ in. × $1\frac{2}{8}$ in.]

6. St. Margaret.

St. Margaret looks towards the right hand. She holds with the left by a chain a dragon, which rises erect, and towards which she points with the right hand. [$\frac{7}{8}$ in. in diameter.] [Sizes variable.] [Coloured.]

G 128. Illustrations to a Book of Devotions.—Flanders, 16th Century.

Twenty-one leaves from a manuscript book of devotions in the Flemish language. The work has been illustrated by small engravings fixed on or made to form the central parts of ornamental initial letters. One print of the examples here

present occupies an entire page. In some instances the smaller prints appear to be parts cut out of somewhat larger engravings.

On leaf A is a representation of the Virgin holding the infant Christ in her arms, and standing within a Gothic chamber. The Virgin is crowned, and draped in mantle and tunic. The infant Saviour is undraped, and rests chiefly against the right arm of his mother. A curtain hangs behind the latter, leaving part of the room behind and on the right hand of the spectator visible. In this part may be observed portions of a bed and of a window. On the left side of the room is an open doorway through which a street and some buildings may be seen. The floor of the chamber is pavemented. The engraving was originally coloured with some care, but since then its surface has suffered. It occupies an entire leaf. Flemish manuscript is on the *verso*.

B. Within an initial letter O is a circular print representing the "Man of Sorrows." The upper half of the body of the Saviour emerges from a tomb. Behind are the upper part and transverse limb of the cross. Above the latter, and on the left-hand side are the cipher symbols ☽ X, and on the opposite side ☽ I.

C. A small circular print within an initial letter D, containing the figures of St. Peter and St. Paul.

D. A small circular print representing St. Servatius, Bishop of Maestricht. Here the engraving has been inserted on the right-hand side of the manuscript, and does not form an initial letter. Seven lines of the manuscript were written only halfway across the manuscript page, so that space might be left for the bishop, whose effigy is thus introduced to the reader: "Sjet eynē groeten priester die in sȳnen daghen gode behaecht heeft." The bishop turns to the left hand, holding in his right hand the pastoral staff. In his left hand appears to be a large key. A dragon has been added by hand under the bishop's feet.

E. Within an initial letter O is a representation of St. Barbara, supporting a tower with her left hand. She is directed in action slightly towards the right. The three prints C, D, and E, are somewhat after the style of the small circular prints of Israhel van Meckenen described by Bartsch, vol. vi., pp. 258–263, No. 150–157.

F. On the *recto* of this leaf have been placed in a perpendicular row small whole-length figures of St. Peter, St. Paul, and St. James. On the *verso* of the leaf is St. John the Evangelist.

G. St. Bartholemew is on the *recto*, St. Matthew on the *verso* of the leaf.

H. St. Francis of Assisi stands exhibiting the stigmata on his hands.

I. St. Lawrence is here represented.

K. An angel is placed by the devotional exercise, headed, "Van onsen goeden enghel eȳn ghebet om alle dage te erē.

L. On the right of the *recto* of this leaf is the representation apparently of Elzear or St. Elzearius, Baron of Ansoy and Count Ariani.*

M. Here the creature symbol of St. Luke is within the initial letter O.

N. A small figure of St. Lawrence, like that on leaf I has been cut in halves, and the upper part of it has been made to do duty here as another holy person, whose identity we are not able to establish. St. John, "die busscop," is mentioned in the text.

O. Two distinct subjects have been here engraved on the same plate, one above the other. Above is the Dragon of the Apocalypse; below is St. John the Evangelist in Patmos.

P. Two prints are on the *recto* of this leaf. Above on the left hand is a church; below on the right is a monk praying.

Q. St. Francis of Assisi, kneeling, receives the stigmata.

R. The bust of a martyr and saint, perhaps of St. Macarius, Patriarch of Antioch.

S. On this fragment of a leaf is St. Vincentius of Saragossa, who was tortured by order of the pro-consul Dacian.

T. On this fragment of a leaf, and within an initial O, are the Virgin and Child.

V. This little print has been removed from the manuscript page on which it was fastened. A saint kneels, directed in action towards the right hand, and looking towards a dragon which appears in the heavens.

W. The print has been removed from the manuscript it illustrated. It represents either St. Peter, as first Bishop of Rome, or St. Benno.

[Sizes variable.] [More or less coloured.]

G 129. A "Memento mori."—Flemish School, beginning of the 16th Century.

On the top of a hillock is a comparatively large skull directed as it were to the right. From out the mouth a serpent emerges. Below and on each side of the skull is a scroll devoid of inscription. At the bottom of the hillock, and in the immediate foreground is a coffin on a bier, the head of the coffin being on our left. Between the legs of the bier are some thigh-bones. Herbage marks the foreground. Colour has been resorted to.

[$3\frac{3}{8}$ in. × $1\frac{3}{8}$ in.] [Coloured. Cut to limits.]

* Paris, 1323. He is ranked as Confessor. See Wessely, 'Iconographie der Heiligen,' p. 156.

G 130. A "Memento Mori."—Flemish School, 15th Century.

A photographic copy of an early Flemish print representing a human skull turned towards the right. A waved scroll is below the skull, on which is an inscription in Gothic characters. [2 in. × $1\frac{5}{8}$ in.] [Copy.]

G 131. A Wedding Procession in a Landscape—Germany, 16th Century.

A photograghic copy of an early German engraving, the Master of which has evidently been under the influence of Italian feelings. There is a stone or tablet below, on which is a cipher or monogram, something like PM or PN; but it is not clearly decipherable. The scene is laid out of doors. A party of three couples, male and female, following each other, advance from some buildings on the middle plane of the composition angularly towards the right-hand lower corner of the print. The most advanced couple are the most elegantly attired, and are probably a bride and bridegroom. At the left-hand corner stand two musicians, one of whom plays on a tabor, the other on a horn. Behind are round towers and a wall, and in the distance hills and fir-trees. The foreground is grassy. [$2\frac{3}{8}$ in. × $3\frac{3}{8}$ in.] [Copy.]

G 132. The merry Peasant with a Female—Germany, 15th Century.

A peasant, jovial and perhaps somewhat tipsy, is seated on a hillock. He raises the left arm and crosses his legs. On his head is a slouched cap, at his waist hangs a large knife, and on the ground by his legs are a reaping-hook, a bunch of onions or leeks, and a jug. Close to him, on his right side, sits a woman, around whose neck the man has thrown his right arm. She places her right hand on the man's chest, and looks up at him somewhat anxiously. To our left hand on the top of the hillock is a small tree bare of leaves.
[4 in. × $2\frac{7}{8}$ in.] [Cut.]

G 133. The amorous Old Man—Germany, 15th Century.

On a bank of earth, supported by wood-work, sit a female and an old man. The former is the nearer figure, and sits on the nearer side of the bank. The man, beside her on her right, sits with his back to the spectator. He is about to embrace the woman, whose chest he encircles with his arms. His head is bare, a cowl-like part of his habit having fallen down on his shoulders. The woman is young and good-looking, the treat-

ment of the head and of its drapery reminding one of that of St. Elizabeth of Hungary G 123. She has on a turban and large loose robe, which falls in ample folds upon the ground. With the left hand she plays with a little dog, who stands up by the side of the bank on the extreme right of the spectator.

The present is a photographic copy only of the print described by Passavant, vol. ii., p. 151, No. 45.

[5 in. × $3\frac{6}{8}$ in.] [Copy.]

G 134. A Pilgrim—Germany, latter part of the 15th Century.

A bare-legged man, draped in mantle, hood and cape, advances towards the left with his back to the spectator. He turns the head round towards the right so that his face is seen in profile. A bottle hangs over his shoulders; he carries a staff obliquely before him. The background is plain, the foreground hummocky. [$4\frac{7}{8}$ in. × 3 in.] [Cut.]

G 135. A Juggler or Contortionist in Arabesque—Germany, 15th Century.

A photograhic copy of a print in the Douce Collection at Oxford.

Described by Bartsch, vol. x., p. 63, No. 7.

This copy is in reverse according to the description given by Bartsch of the original engraving.

[$2\frac{5}{8}$ in. × $3\frac{3}{8}$ in.] [Copy.]

G 136. A Buffoon—Germany, 15th Century.

A photographic copy of an early print representing a man, habited like a fool, advancing to the left. He wears a fool's cap with ears and topknot, and peculiar tunic. His attitude is somewhat grotesque. His bagpipes lie on the ground between his feet. A little curly-haired dog on the left in the foreground looks up and barks at him. A waved scroll devoid of inscription is above the head of the figure. The foreground is a slight eminence. [$4\frac{6}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

G 137. Persons possessed by Good and Evil Spirits—Germany, 15th Century.

On the left hand is a group of five figures, composed of two women and three men. One man holds a book open as he looks to the group opposite, the others join their hands as if in prayer, the demeanour of this group being quiet and orderly. Above it hovers the symbol of a good angel-spirit. On the

right is a group of four men, as if suffering and distracted by the presence of two demon-spirits, who hover over them. The *motif* of the composition may be that the person in the other group who is reading is exorcising these evil spirits from those whom they possess. The foreground is worked with oblique hatchings, becoming sparser and finer as they advance.
[4 in. × $3\frac{1}{8}$ in.] [Small margin.]

G 138. The Children's Bath—Germany, 15th Century.

A much reduced copy by an anomymous master of a print by Israhel van Meckenen, No. 187, p. 274, vol. vi., of Bartsch, and No. 128 of this Catalogue.
[$1\frac{6}{8}$ in. × $2\frac{2}{8}$ in.] [Cut to limits.]

G 139. Young Female supporting a Helmet, Crest and Escutcheon—Germany, 15th Century.

A photographic copy of a print representing a young female standing directed towards the right, and holding with the right hand the strap of a curved shield, and supporting with the left a crest formed of a helmet and plume. The head-dress of the female is peculiar, with its long curved end. The foreground is pavemented.
[$3\frac{6}{8}$ in. × $2\frac{1}{2}$ in.] [Copy].

G 140. Woman with a Helmet and Peacocks' Feathers as a Crest—Germany, 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

A well-dressed middle-aged woman stands in the middle, leaning over slightly towards our left, though really directed in general position to the right hand. She is draped in a tunic which is close-fitting over the chest and arms, but having a skirt with heavy folds. The head-dress is tall and conical, with a veil. She bears in the right hand a helmet, over and below which falls arabesque or ornamental foliage, and above is a crown from whence rises a display of peacocks' feathers. In the left hand she holds the strap of an escutcheon which lies on the ground at our right-hand side. The background is unworked.
[$5\frac{2}{8}$ in. × $3\frac{7}{8}$ in.] [Copy.]

G 141. Woman with Distaff and Shield—Germany, 15th Century.

A photographic copy of a circular print representing an old woman sitting on a grassy bank on the right hand, and directed

towards our left. She has before her, resting on the ground, a curved shield, from behind which rises up a stout distaff, from which she runs a thread downwards to a wound yarn, which falls from between the fingers of her left hand. Her left leg and foot project forward beyond the shield. The laced opening of the body of her dress may be perceived running down by her left arm. Her head is covered by some loose drapery. She looks intently on the thread as she twists it from the material on the distaff. Some plants and stones are on the foreground. [Diameter, $2\frac{6}{8}$ in.] [Copy.]

G 142. An ornamental Frieze with Christ and St. John—Germany, 15th Century.

On our left, amidst ornamental arabesque foliage, stands the youthful Christ, scantily draped, and with cruciform nimbus over the head. He is turned in action towards the right hand, directing a long child's windmill in play towards St. John, opposite him on the right, who directs a like plaything towards the Saviour. St. John bears a circular nimbus, on the disc of which are the letters JOHES. Behind Christ and St. John stands on each side an angel, who appears to be exciting the amusement. In the middle of the frieze at its lower part is a shield, having on it the arms of Israhel van Meckenen.

Passavant, vol. ii., p. 279, No. 25, notices the present example, attributing it to the "Master of the subjects in Boccaccio." He remarks: "In the middle is an escutcheon with the arms of Israhel van Meckenen, who in our opinion must have added them to the originally empty shield in a like way as he often changed the monogram of Franz von Bocholt, and substituted his own." Neither to the Master of Boccaccio nor to Israhel van Meckenen can we ascribe the engraving of this example.
[$1\frac{3}{8}$ in. × $6\frac{1}{8}$ in.] [Margin.]

G 143. Slaying the Dragon, an ornamental piece—Germany, 16th Century.

Two naked men on horseback are attacking a dragon on the right hand of the composition. The horseman on the left has thrust his spear through the dragon's mouth and neck; the shaft of the spear has broken, at which mishap the owner of the spear looks terrified. The horseman behind appears as if about to strike the animal with some weapon cut off at the upper limit of the engraving. Large arabesque foliage, flowers and fruit enclose the combatants.
[$4\frac{1}{8}$ in. × $6\frac{2}{8}$ in.] [Cut to limits.]

G 144. Two Lions, of grotesque character—Germany, 15th Century.

A photographic copy of an engraving representing two lions treated in a very grotesque manner. One lion, on the left, is full face to the spectator, and scratches his side with the left paw. The tuft on his tail runs from under his wide and open mouth to the lower limit of the print. The lion on the right hand is in profile, and scratches his side with his left paw. His tail runs from behind the right hind leg forward to the left fore paw. The background is unworked. The foreground is cross-hatched, the hatching passing into small curves and points as it advances. The original engraving is in the Douce Collection at Oxford. [4 in. × 6 in.] [Copy.]

G 145. Ornamental Foliage—Germany, 15th Century.

A copy in reverse by an old master of a design by Martin Schongauer, No. 77 of the present Catalogue. It is referred to by Bartsch, vol. v., p. 66, No. 116.
[$2\frac{2}{8}$ in. × $2\frac{7}{8}$ in.] [Small margin.]

G 146. An Ostrich—Germany, 15th Century.

An ostrich erect advances towards the right hand, but turns round its head to the left. The entire ground of the plate is unworked. [$3\frac{3}{8}$ in. × $2\frac{5}{8}$ in.] [Cut.]

G 147. A Boar—Germany, 15th Century.

A boar trots to the right hand. The right fore-leg is raised in action. [$1\frac{7}{8}$ in. × $3\frac{1}{2}$ in.] [Cut.]

G 148. A Fox—Germany, 15th Century.

A fox stands quiet, directed towards the left hand.
[$4\frac{1}{8}$ in. × $2\frac{3}{8}$ in.] [Barely a margin.]

G 149. Two Rats—Germany, 15th Century.

Two animals, apparently rats, are directed towards the left hand. The animal in front advances with the left fore-paw resting on the top of a ball, the one behind is at rest, and raising its head as if sniffing.
[$1\frac{5}{8}$ in. × $3\frac{2}{8}$ in.] [Cut.]

G 150. Two Pigs—Germany, 15th Century.

Two pigs, directed towards the right hand, feed from a shallow tub.

Described by Bartsch, vol. x., p. 61, No. 43.
[$1\frac{3}{8}$ in. × $2\frac{6}{8}$ in.] [Cut.]

G 151. A Ship at Sea—Germany, 15th Century.

A vessel at sea moves towards the left hand. The sail on the mast is furled. On the top of the latter is an arrow lying horizontally, the barb being directed towards the right hand. On a staff at the prow of the vessel is a flag flying to the left. A furled sail and spar lie transversely beneath the small bowsprit. On the left bow of the vessel in front the anchor is drawn up horizontally. At the stern is a small flag-staff and flag. Ten sharp-ridged waves are before the vessel.

A is an early impression from the original plate. B a later and badly worked one.

[6½ in. × 4⅝ in.] [Cut.]

G 152. A Ship at Sea—Germany, 15th Century.

A heavy-prowed vessel sails forward to the right. The sail on the mast in the centre bellies to the right hand, as does also a small sail on a staff—for it is scarcely a mast—at the prow of the vessel. An arrow lies horizontally on the top of the mast, its barb directed towards the right hand. A furled sail hangs over the stern. A large anchor is drawn up horizontally along the right bow in front. The twelve waves in front have curved ridges. [6½ in. × 4⅝ in.] [Cut.]

There are certain engravings of anonymous masters of the 15th Century which systematic writers have brought together as forming several distinct series of works, each series being assumed to have been engraved by a particular master. This master receives a name derived from an important or special example of his work. Thus we have the prints of the "Master of the Sibyl," of the "Master of the illustrations in 'Bocace,'" of the "Master of the Gardens of Love," and of some others. The engravers of these prints, however, are quite as unrecognised and anonymous as regards name, positive date, and place of labour as are the anonymous masters whose works have just been described. General and approximative conclusions only are applicable to this group as they are to the other. Hence the arrangement of the following engravings under the present division.

THE MASTER OF THE SIBYL.

G 153. The Tiburtine Sibyl showing the Emperor Augustus the B. Virgin and Infant Christ.—Germany, 15th Century.

This is an important and choice work, and has been the source of the title—the Master of the Sibyl—by which the

anonymous engraver of it is now generally known. Described by Heinecken, 'Idée Générale,' etc., p. 222; Bartsch, vol. x., p. 37, No. 76; Passavant, vol. ii., p. 68, No. 1.

Heinecken remarks: "The character of the whole proves that this work is very ancient, and the true commencement of the art of engraving with the burin; and what is very remarkable is that the background represents the village of Culmbach and the château of Blassenberg."

Early as this print may be it had certainly predecessors. [10½ in. × 7⅞ in.] [Cut.]

G 154. The Importunate Lover—Germany, 15th Century.

Described by Bartsch, vol. vi., p. 53, No. 29; Passavant, vol. ii., p. 69, No. 6. [5⅝ in. × 6⅜ in.] [Cut.]

G 155. The Chess Players and Lovers in a Garden—Germany, 15th Century.

Described by Bartsch, vol. vi., p. 54, No. 31; Passavant, vol. ii., p. 69, No. 7.

Ottley, in his work on "Scarce and Curious Prints," has given a facsimile of this engraving, which he thinks "bears so striking a resemblance of style to the works of the Master of 1466 as to leave, we think, little doubt that it is by his hand." (*Op. cit.* p. x.) [6½ in. × 8⅛ in.] [Cut.]

THE MASTER OF THE SUBJECTS IN THE 'BOCACE' OF 1476.

G 156. Subjects from the book known as 'Bocace,' of the year 1476.—Flemish School, 15th Century.

Eight of the compositions originally engraved to illustrate a particular part of an edition of "Le Liure de la Ruyne des Nobles Hommes et Femmes, par Jehan Bocace de certalde: Imprimé a Bruges par Colard Manston. Anno m.cccclxxvi."

This work is a translation into French of a well-known and reputable Latin manuscript of the 15th Century, viz., "De casibus illustrium virorum et mulierum," by Johannes Bochatus, Boccas, or Bochas.

"The works of Boccatius, 'De casibus virorum illustrium' and 'De mulieribus claris,' were the most popular historical books at the courts and among the nobility of the 15th Century. The results are the many beautiful manuscripts of them, adorned with miniatures, which we still possess, and which are scattered among various libraries.

"Of the first book in the French translation of Laurent de Premierfait, the Paris National Library alone possesses twelve such manuscripts, all of which, with the exception of one prepared for Francis I. when Crown Prince, had their origin in one and the same century.

"Translated into almost all European languages—namely, into English by J. Lydgate, and into German by G. Ziegler—it was printed in many editions soon after the invention of typography, and later in the 16th Century, in which editions, frequently in place of the miniature woodcuts, appeared. The oldest editions accompanied by the latter—e.g., Lyons, Huss and Schabeler, 1483; Paris, Verard, 1494; London, Rich. Pynson, 1494 (all in folio)—have only one woodcut to each of the nine books of the work. These cuts do not appear to differ from each other as regards the choice of the subjects they represent. In most instances the latter are taken from the historical illustrations related by the author: such as the Fall of our first parents (lib. i. c. i.), the throwing of Marcus Manlius Capitolinus into the Tiber (lib. iv. c. i.), the barbarity of the Carthaginians towards Regulus (lib. v. c. iii.), the humiliation of the Emperor Valerian by the Persian King Sapor (lib. viii. c. iii.), and the execution of Queen Brunehild (lib. ix. c. i.), etc.

"As the author, however, likes to connect particular observations to these examples, especially on the freaks of good fortune and the causes of misfortune, so do we meet with allegorical representations: such as those of the Fable of Fortune and Poverty, and of the Vision of Fortuna with many arms and hands, which appeared to the author. The former (lib. vi. c. i) he relates after his astronomical instructor at Naples, "Andalo de Nigro."—Sotzmann, *Deutsches Kunstblätt* for September 13, 1851 (No. 37, p. 294).*

* Sotzmann, we suspect, cannot have personally examined the editions of Huss and Schabeler, and of Verard, or he would have qualified somewhat, we think, the above statement. Both editions are in the Library of the British Museum, and in admirable condition. The volumes are now before us, and the following is a sketch *à vue d'oiseau*, chiefly of the character of their illustrations:—

On the *recto* of 𝔇 vi. of the older volume (1483) is the following colophon:

"A la gloire et louenge de dieu et a linstruction de tous a este cestuy oeuure de Jehan bocace du dechier des nobles hommes et femmes imprime a lyon sur le Rosne, par hõnorables maistres maistre Mathis huss et maistre Jehã schabeler Lan Mil.cccc. quatre vingtz et troys."

On the *recto* of a ii. the work begins with a woodcut representing the author sitting at a desk in his study, writing his work. Below are two short columns of letterpress, the first of which informs the reader that—

"Cy commence Jehan Bocace de certal son liure intitule de la ruyne des nobles hommes et femmes. Lequel contient ensemble .ix liures particuliers cõme il apperra au proces de ce present volume. Et premièrement le proheme."

The second book—e iiii., *verso*—has for its illustration the author sitting at his

From the researches of Mr. Henry Bradshaw, of Cambridge, it would appear that there were four issues or states of the edition printed by Colard Mansion in 1476, some of which have places left vacant for certain of the designs, while one state

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desk writing, to whom an armed knight has entered with important news. Bocace has stopped writing, looks up at the messenger, and raises his hand in astonishment. There is much expression in the face of the author.

The illustration to book the third—h v., *recto*—shows two men looking up at the stars on the left hand, and two females on the right, probably intended for good and bad Fortune.

The illustration to the fourth book has the author writing at a canopied desk; a messenger has entered with news, other men standing at the door of the chamber.

The fifth book is introduced with the representation of the author at his desk mending his pen; two kings have entered the room, and address Bocace with much action. Below the cut is the following:

"Icy commence Jehan bocace son cinq̄esme liure de la ruyne des nobles. Et est le premier chapitre de Anthiocus et Seleucus roys daisye et de syrie chapitre."

The design to the sixth book is unmistakable. Fortune, a colossal figure with many arms and hands, appears to the author as he sits in his study writing. Below the cut is the following:

"Icy cōmcence Jehan bocace son siziesme liure de la ruine des nobles hommes. Et premieremēt fait une collucuciō auec fortune auec vne demonstrance daulcuns maleureux. chapitre premier."

Before the seventh book we are shown the author either asleep at his desk or overcome by the melancholy news he hears from a prince who, with some attendants, has entered the chamber and is addressing him. Below is inscribed:

"Icy commence bocace son septiesme liure de dechier et ruyne des nobles hommes et commence a anthonius filz et marcus anthonius et dit ainsi."

The cut to the eighth book represents the author sitting up in bed attentively listening to an allegorical figure of "Poetry," who stands at the foot of the bed addressing him. Below is inscribed:

"Comment poetrie enhorta bocace a continuex son euure. chapitre i. . . . Icy cōmēce Boccace son viii. liure ou quel il fait ung petit debat entre luy et son maitre francois petrarche lequel il prent icy por poesie et dit ainsi."

The design to the ninth book shows the author seated at a desk writing. A king, who has entered with attendants, is addressing him. Below, in the first column of letterpress, we are informed that—

"Bocace ꝑmence icy son ix. et derrenier liure ou quel il fait une fiction cōme sil eust recue le commandement de ce faire de son maistre et dit," etc.

Dr. Dibdin has a notice of this volume in the 'Bibliotheca Spenceriana,' vol. iv., p. 456, No. 939. He observes that it is "a very elegant specimen of the early Lyons Press," and that the "cuts upon the whole are inferior to those in Pynson's impression, although they are much better worked off at the press."

We pass now to the other volume, viz., that of Verard, in which, on the *recto* of EE vii., is the following colophon:

"Cy finist le neufuiesme et dernier liure de Jehan boccace des nobles hommes et femmes infortunez translate de latin en francois Imprime nouuellement a Paris pour Anthoine verard libraire demourant deuant la rue neuf de nostre dame a lymage sainct Jehan leuāgeliste ou au palais au premier pillier deuant la chappelle ou lenchante la messe de messeigneurs les presidens."

contains *nine* illustrations only, and a place left vacant for a tenth composition.

Of this last state only one copy is known, viz., that belonging to the Marquis of Lothian, exhibited at the Caxton Exhibition

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It will be observed that a date is not mentioned in the above colophon. Sotzmann gives 1494 as that of the edition he refers to. Dibdin notices ('Bibliotheca Spenceriana,' vol. iv., p. 457): "Bocasse. De la Louange des nobles et cleres Dames. Printed by Verard. Paris, 1496. fol." This is an edition in which the "impression is executed in long lines in the largest character of Verard." The above date (1496) is given wrongly, as 1493 is that which is in the colophon copied by Dibdin.

The volume commences with a prologue by the translator, and a dedication of his work to "mon tres redoubté et souuerain seigneur charles viii du nom tres crestien roy de france" [A.D. 1470–1498].

This preface is heralded by a large woodcut, which occupies nearly the entire *recto* of a ii., there being only three lines of type in each of the two columns of text below the illustration. The latter represents a king on horseback, accompanied by armed attendants, receiving the homage of the author, who, with his attendant, bows humbly before him, cap in hand.

The first book begins on the *verso* of b i., and is preceded by a large and fine cut, representing the fall of our first parents and the retribution of death, who is for the future to accompany them.

The second book begins on the *recto* of f i., and is introduced by a large cut in which a king is seated at a desk and about to write on a scroll, while another king is seated on a throne, and is about to have a crown placed upon his head by an attendant. From there being a harp and a book lying at the feet of the king writing, the latter is meant probably for King David.

The design to the third book—i viii., *recto*—represents a king entertaining some guests at a banquet.

The fourth book begins on the *verso* of o vi., and has for its illustration a person of authority seated thoughtfully on a canopied couch, attending to the news brought to him by some messengers who have hurried into his chamber.

The fifth book begins on the *recto* of t ii. It is preceded by an illustration representing a king and queen walking outside a fortress or castellated mansion. They are followed by female attendants, and other persons with soldiers approach them.

The sixth book begins on the *verso* of z iii. In the design accompanying it a column in the middle apparently separates two scenes represented. On the right hand a man is carrying off a woman, for whom a boat and ship are waiting; on the left hand is a king addressing some attendants in the foreground, while in the background is the figure of a king on a raised platform, near which are some persons.

The seventh book commences on the *recto* of E ii. The illustration represents a combat of armed warriors on horseback.

The eighth book begins on the *recto* of H vi., the cut introducing which represents two armed and mounted knights jousting in the open court of a fortress.

The ninth and last book begins on the *recto* of AA i. In the design attached the scene is laid outside a fortress, and before some tents apparently of a besieging power. Before the tents on the left stands a king with attendants, and before him kneels a man, bareheaded, and holding in his left hand two large keys. On the right, before the fortress, stand an armed man and a female of high degree. The man holds erect with his right hand a sword, and with his left grasps by the hair the head of a person who has been decapitated. There is not any cut nor device before or after the colophon, which is on the *recto* of EE vii.

in London in 1877, and afterwards graciously deposited for a short time with Mr. Reid, the Keeper of the Print Department of the Museum. The author of the present Catalogue was thus afforded the pleasure and advantage of a close inspection of the work.

"Like books of that period (1476) it has no general title, no catchwords, pagination nor signatures. It is a folio volume (size 14½ in. by 10½ in.); in all 289 leaves, with the average of thirty-three lines in double columns on each page. In printing the volume (except book first) a blank space was left at the upper part of the first page of the different books, for the evident object of illustration. The volume commences with the prologue, and on the first page under the blank space there is this rubric, printed in red in nine lines: 'Cy commence Jehan Bocace de certald; son Livre intitule: de la Ruyne des nobles Hommes et femmes,' etc., while the second column of that page has the first nine lines of the prologue printed in black. Each of the nine books commences on a new leaf, although the opposite page happened to be blank. The letterpress on the second and subsequent books in the first column has the rubric in four lines printed in red, and five lines in black, and in the second column ten lines, also in black, in continuation of the text. The first page of the sixth book is an exception, as it has seventeen lines of text in each column, all black, while other copies have the rubric and the usual number of ten lines under the blank space on the upper part of the page. How this should have happened I was at a loss to explain." (Laing's "Preliminary Notice," p. xi. *postea*, pp. 118, 119.)

The work belonging to the Marquis of Lothian contains an illustration to each of eight of its nine books and a dedicatory illustration. The illustration which should accompany the sixth book is wanting, and has not yet been recognised elsewhere, though Dr. David Laing has suggested that "the subject may, like the woodcut from the Lydgate volume of 1527, have been the "monstruous ymage (of Fortune) having C hands," and to which we shall presently refer.

There would be thus, with the absent illustration of the sixth book, ten engraved illustrations in all. Of these the Museum collection contains eight, either original or facsimiles. Three of the compositions were known to Bartsch, who placed them among the masters of the 15th century—vol. x., pp. 37, No. 72; 39, No. 1; 40, No. 2—and remained unaware of their particular relations.

Additional illustrations to these three afterwards became known as scattered, unattached either to manuscript or type, through various collections.

Sotzmann was the first who, describing not less than eight

engravings (*Deutsches Kunstblatt*, September 13, 1851, p. 294) urged that from their similarity to the subject of the woodcuts illustrating certain of the printed translations, the purpose for which these copperplate engravings were originally intended was apparent, and assigned them to "an unrecognised old Flemish or Brabantine engraver."

The designs described by Sotzmann "betray," he writes, "the school of Van Eyck, and are, as with the art of the oldest Netherlands engraver, well drawn and delicately engraved; the paper of the copperplate engravings has Netherlandish watermarks—namely, the small Gothic p with a four-leaved trefoil on it, and a dog with a like trefoil on the back, who looks round. The woodcut illustrations refer to the same subjects as do the copperplate engravings, but for the rest they differ, and are smaller, their drawing is not so good, and is of a more recent character, and the technic is coarse. As were the woodcuts, so must have been the engravings destined for a printed edition of the book. To this intention their uniformity of size and form (in folio), as also their accordance with the subjects of the woodcuts—which in themselves alone would not have been understandable without an accompanying text—clearly demonstrate. But of such a Netherlands edition bibliographers are ignorant. They quote of the 15th Century only the one with a French text (Brügge, Colard Mansion, 1476; 8vo.), and will not readily admit that beyond this there can exist another edition as yet unknown to them. But the edition they bring forward (Hain, No. 3341) has not either woodcuts or engravings —at least so we conclude from the silence of all bibliographers respecting them. Nevertheless, it would be very strange if the Netherlands, the likely cradle of the art of copperplate engraving, should be unable to show an earlier book with engravings than that of the 'Meditations on the Passion' of Wolf the Dominican (Brügge, Heyn. de Valle, 1503), while such books are already produceable in Germany, viz., of the year 1479, in France of 1488, and in Italy of 1477. It is to be hoped that the Belgian *cognoscenti* will bear in mind the engravings we have been here considering, and will investigate, by the light of the means at their command, the not unimportant question which has arisen in connection with them, and if possible permit of our arriving at a decision." (Sotzmann, *op. cit.*, p. 295.)

It will be seen that the surmises of Sotzmann were to be eventually realised.

A few years passed, and Dr. David Laing, of the Advocates' Library, and Foreign Secretary to the Society of Antiquaries of Scotland, drew the attention of bibliographers to the circumstance that the Marquis of Lothian possessed a copy of an edition by Colard Mansion of Bruges, of "Le Liure de la Ruyne

des Nobles Hommes et Femmes, par Jehan Bocace de Certald:" printed in the year 1476, and that this copy contained the eight engravings, coloured, described by Sotzmann, and also an additional one—viz., one to book seven—and a vacant space left out at the beginning of book six for an engraving not yet recognised as belonging to the series. This gem of the Marquis of Lothian's library, or "the New Battle Abbey volume," was exhibited, as before stated, publicly in London in 1877. Unfortunately, as *we* think, "the plates were evidently coloured soon after the book appeared; the large floriated letters drawn with a pen, and the ordinary capital letters in blue and red filled up by the hand, every page being ruled with red lines, attesting that this had been a special copy prepared for some person of distinction." (Laing, *op. cit.*)

In 1878 Dr. Laing published 'Facsimiles of Designs from Engraved Copper Plates,' illustrating the work in the Lothian Library. Of this publication forty-five copies only were completed, the copies being presented to the chief public libraries and a few favoured bibliographers. The British Museum Library has a copy (No. 17), the press mark of which (1881) is 1869. a. q.

It should be borne in mind that the colouring to which the engravings in the Lothian volume has been subjected has changed the general appearance of the Laing "facsimiles" from that presented by the prints in their original and pure condition. Dr. Laing remarks indeed in his "Preliminary Notice" that "Mr. Reid, in regarding the work simply on account of the engravings, on seeing these facsimiles recommended me to have them done over again from what he called *pure* impressions of the plates. But this, if it had been practicable, was not in my power without entailing more trouble and expense than seemed to be required. The facsimiles indeed were made, not without difficulty, for the most part some years ago by different hands, and, although undoubtedly injured by the colouring of the originals in the style of drawings, this best served the object I had in view, which simply was to exhibit the peculiarities of the New Battle volume as they actually exist in connection with the printed text." (*Op. cit.*)

We now proceed to notice in detail each engraving of the series in the Museum Collection, retaining some further general observations until this has been done.

A 1. This is the print of the dedication, which in the New Battle volume begins on the first page. It represents the author—"Jehan Bocace de Certald"—presenting his work to his patron and friend, the Florentine chevalier Mainardo Cavalcanti.

A somewhat youthful pope, with tiara on head and cross in

the left hand, is seated on a throne at the end of a room like the chamber of a chapter-house. At each side of the throne stands an attendant cardinal. Before the throne and on the left-hand side sits a bishop with mitre and pastoral staff. A closed book rests upon his knees. Before the bishop, and quite in the foreground, sits a lay councillor in a cap of Burgundy. On the opposite side to the bishop sits an emperor, holding a sword with the right hand and a globe with the left. Before the emperor, and on the same advanced plane in the foreground as the councillor, sits with outstretched legs a king, across whose thighs lies a sceptre. Between these groups and immediately in front of the throne kneels on one knee the author, presenting his volume to the Chevalier Cavalcanti, who stands up to receive it. The ceiling of the chamber, as far as may be seen, is supported by three columns on each side, having standing figures of saints on projecting portions of their capitals.

The engraving as here existing is an impression from the original metal plate after it had been reworked, as may be easily seen when it is compared with the following:—

A 2, which is a copy by the Amand-Durand process of an impression from a very pure and early state of the plate which is in the "Kerrick Collection" in the Fitzwilliam Museum at Cambridge. This copy was published in *L'Art* for the year 1878 (tom. i., p. 149), to illustrate an article by Professor Colvin, who observes that the original engraving "is to all appearance unique, at least in the state here reproduced. Three other impressions of the same plate are known, however; one example is in the British Museum, the second is in the Cabinet of Prints at the Museum of Berlin, and the third serves as an ornament to a precious volume to which we shall afterwards refer. But these three impressions differ from the example here reproduced in this, viz., that the three in question have been taken from an after state of the plate, when new shadows had been added on several parts of the ground, and when heavy retouches had essentially compromised in the figures, the characters of the heads, and the delicacy of the expressions." (*Op. cit.*, p. 150.)

This facsimile of the Cambridge impression was known to Dr. Laing, who writes: "Looking at this impression, and comparing it with the coloured plate, there can be no doubt as to its superiority in reference to the history of engraving. In the photographs the colours are changed to black. In the one most affected by this, the 'Adam and Eve,' I finally had recourse to the facsimile now given, traced by the hand and afterwards coloured." (*Op. cit.*, p. xvii.)

This print of the dedication is placed above two columns of letterpress in the Lothian volume, each column having nine short lines. The first column runs as follows:—

> "Cy commence Jehan bocace de Certald son liure intitule de la Ruyne des nobles hommes et femmes. Lequel contient ensemble .ix. liures particuliers comme il appera au proces de ce present volme. Et premierement le prologue du premier liure."

The print is referred to by Heinecken, *N. Nachrichten*, S. 341, No. 257; Sotzmann, *Deutsches Kunstblatt*, 1851, p. 295–*d*; Passavant, vol. ii., p. 13., No. 1; Laing, (*op. cit.*), p. xiii., No. 1. [$7\frac{7}{8}$ in. × $6\frac{5}{8}$ in.] [Cut.]

The Print Department of the Museum does not possess, unfortunately, either an impression or a copy of the engraving which serves to illustrate the first book of the Lothian volume. A copy of it may be seen, however, in Dr. Laing's work, where it is also coloured in imitation of the example from which it was taken. The engraving represents "Bocace" seated at a desk writing the history of our first parents, who stand before him, after their fall.

This example was known to Bartsch, who describes it vol. x., p. 37, No. 2; Sotzmann refers to it, *op. cit.*, p. 294 *a*; Passavant, vol. ii., p. 275, No. 4. According to the latter writer there is a copy, with certain changes of the original (and damaged), at Paris, in the style of Israhel van Meckenen.

B. A photographic copy of the engraving which illustrates the second book of the Lothian volume. The original impression from which this copy was taken is in the Douce Collection at Oxford.

The design represents a king on horseback, accompanied by armed followers, traversing the open square of a town, and arrested by the body of a dead man which lies in the foreground to the left hand. On each side by the dead man stands a soldier, who appears to be sheathing his sword after its employment. The background represents the houses of a public place in a medieval town, from some of the windows of which the occupiers look down on the scene before them. The subject here represented may be considered to be, as observed by Dr. Laing, "The pride of Saul, King of Jerusalem, and his tragical

fate when vanquished by the Philistines." On this point, however, we shall give further information presently.

This engraving, which is arched at the top, is described by Sotzmann, *op. cit.*, p. 225, No. 100; Passavant, vol. ii., p. 275, No. 5; and is No. 3, p. xiii, in Dr. Laing's work.

[$7\frac{6}{8}$ in. × $6\frac{2}{8}$ in.] [Copy.]

C. A photographic copy of the engraving which illustrates book the third of the Lothian volume. The original from which this copy was taken belongs to the Douce Collection at Oxford.

The design represents the fable of "Fortune and Poverty," which has for its moral, "Everybody is the author of his own fate."

"Fortune and Poverty fight with each other: the first, to whom the gods had hitherto given the privilege of dispensing both good and bad fortune, is conquered, and has imposed on her the condition of binding Misfortune in such manner that every one may be free to unbind her and become master of her if he chooses. In the composition before us Poverty, in the form of a mendicant, is seated under a tree plunged in reflection [asleep?]. On the right stands Fortune in a Burgundian cap, holding an escutcheon bearing in its field her proper wheel. On the left hand, on the first plane, Misfortune (a beggar) has overthrown Good Fortune, of large proportions; and, kneeling on her, seizes her by the throat, while she strikes her with a stick over the head. On a height on the left, Misfortune—as a mendicant, as before—may be seen to be attached by her adversary to a dead tree. In the extreme distance may be seen a town, and on the right hand a river on which swim two geese. . . . This composition belongs to Book III., Chapter I., and has been borrowed from the fable related to Bocace by Andalo de Nigro, Professor of Astronomy at Naples." (Passavant, *op. cit.*, p. 276.)

This print is arched at the top. It is described by Sotzmann, *Deutsches Kunstblatt*, 1851, p. 295, *f*; Passavant, vol. ii., p. 276, No. 6.; and is No. 4, p. xiii, of the work of Dr. Laing.

[$7\frac{6}{8}$ in. × $6\frac{1}{8}$ in.] [Copy.]

D. This design illustrates book the fourth of the Lothian volume. It represents Marcus Manlius Capitolinus thrown into the Tiber. Four soldiers or executioners stand on a platform of a battlemented building, around which flows a river. They have tied the arms and legs of a man, and have thrown him over the battlement, that he may fall into the water. As he falls, a guard on the right looks attentively on, and other armed men appear to be entering the castle over a drawbridge.

On the left hand, in the middle distance, parts of a boat and of a man may be observed.

This engraving was known to Bartsch, who in noticing it (vol. x., p. 40, No. 2) suggests as its subject the Martyrdom of Saint James the Less. Sotzmann describes it, *op. cit.*, p. 295 *c*; Passavant, vol. ii., p. 276, No. 7. It forms No. 5, p. xiii, of Dr. Laing's volume. The print is arched at the top.

[8 in. × $6\frac{7}{8}$ in.] [Slight margin.]

E. A photographic copy of the engraving illustrating the fifth book of the Lothian volume. The original impression from which this copy was taken is in the Douce Collection at Oxford.

The design represents the Death of Regulus. On a low platform supported by barrels, before a house, Regulus lies extended on a board covered with short spikes. His hands are bound behind him, and his legs are being bound to the spiked board by an executioner, who stands behind the foot of the latter, the body of Regulus lying with the head to our right. He is undraped, with the exception of having on a tight perizoneum. An executioner stands in front at the head of the board, having grasped the hair of Regulus with the left hand. What he is doing with the right hand is not clear. Behind the board is a person apparently in authority, as he holds a *báton* in his left hand. On each side of the scaffold is a group of bystanders, before which is an armed man, standing in soldierlike attitude, holding a halberd. The lance and halberds of three other soldiers rise from behind the platform, and over the front of the platform hangs down the drapery of Regulus between the barrels. The house behind the platform of execution has three windows, from two of which lean out persons apparently of authority, who look down upon the scene. The person on our right is evidently speaking to the one on the left concerning the matter. "The manner in which Regulus, according to Bokhaz, suffers death, with his eyelids cut away, on this board differs from the usually accepted statement concerning it. According to the latter he was shut up in a tub having nails with the points standing inward, and rolled down a hill in it." (Sotzmann.)

This engraving is referred to by Sotzmann, *op. cit.*, p. 295 *g*; Passavant, vol. ii., p. 276, No. 8; and is No. 6, p. xiii, of Dr. Laing's volume. This print is arched at the top.

[$7\frac{1}{8}$ in. × $5\frac{7}{8}$ in.] [Copy.]

The design to illustrate the sixth book of the "Bocace" has not yet been found as a copperplate engraving. The Lothian

volume has a blank space where the illustration should have been inserted. It is probable, from the character of the woodcut design which heads the sixth book, in both the Pynson editions—of 1494 and 1527—that the engraving represented Fortune, with many hands, exhibiting her wheel to Bocace, and explaining "**the resons of fortunes chaunces.**"

Dr. Laing not having access, as he informs us, to a copy of the Pynson edition (of Lydgate's version) of the year 1494, but having a copy of the edition of 1527, has given a facsimile of the woodcut which heads "**The syxte boke**" in that edition. "**Here Bochas sittyng in his study alone writeth a gret processe, howe Fortune lyke a monstruous ymage (having an .C. handes) apered unto hym and spake / and Bochas unto her: making bytwene them both many great argumentes and reasons of fortunes chaũces**" (fol. c.xliii.).

The design in the Lydgate edition issued by Pynson in 1527 is much inferior, both in drawing and technic, to the illustration in the edition of 1494; and in the copy of it given by Dr. Laing it certainly does not appear improved.

F. A photographic copy of the engraving which illustrates the seventh book of the Lothian volume. The original impression from which this copy was taken is at Oxford.

It represents "A combat of six men—the subject uncertain; but most likely it was some incident connected with the siege of Jerusalem" (Laing, *op. cit.*). In an open square of a fortress two men lie dead on the ground. By one is placed the dagger with which he was slain; by the other man kneels a soldier, who is plunging a dagger into the man's throat. On the left a third man stands, who appears as if thrusting a dagger into the abdomen of a soldier who himself is about to plunge a dagger into the throat of his adversary. Beyond the wall of the fortress appear many tents, soldiers, and some cannon. Two men in armour, standing near the entrance to the open space in the fortress, converse earnestly together; a soldier, leaning on his sword, up towards whom a dog gazes, stands just outside the low parapet wall of the square of the fortress.

"In to a castell / called Mazadan
Eleazarus had take his flyght
Besieged of Scilla / or he the castell wan
This Eleazar / lyke a furious knyght
Within the castell / the selfsame nyght
Styred every man / father, chylde and brother
With sharpe swordes each man to sle the other."
(Pynson's Lydgate of A.D. 1527, fol. c.lxxiii.)

This design is arched at the top. It was unknown to Bartsch, Sotzmann, and Passavant. It forms No. 8, p. xiv, of Dr. Laing's work. [7½ in. × in. 6⅜] [Copy.]

G. The design which illustrates the eighth book of the Lothian volume. It represents the Roman Emperor Valerian humbled by the Persian King Sapor, his conqueror. Bartsch erroneously assumes it to be Pope Gregory VII. humbling his opponent Henry IV. In the foreground lies a king prostrate upon the earth, his back uppermost. Another king, placing the left foot on the prostrate man's back, uses the latter to aid him in mounting his horse, which stands on the left hand. Mounted and armed soldiers, with spears and banners, are massed behind the group of the kings in the foreground. "This print is not as delicately engraved as the rest of the series, and may have been executed by one of the scholars of the master—by him, in fact, who engraved three subjects from the life of Christ; among others, 'Christ shown to the People,' Bartsch, vol. x., p. 4, No. 7." (Passavant, *op. cit.*)

Dr. Laing remarks: "It may be added that John Foxe, the martyrologist, in the first edition of his great work, 1563, has a woodcut as a fly-leaf (the space left on the printed page of that edition being too small), with this title, 'Pope Alexander treading on the necke of Fridricke the Emperor, Anno 1164.'"

The engraving is arched at the top. It is described by Bartsch, vol. x., p. 39, No. 1; Sotzmann, *op. cit.*, p. 294 *b*; Passavant, vol. ii., p. 277, No. 9; and forms No. 9, p. xiv, of Dr. Laing's volume. [7⅜ in. × in. 6⅜] [Cut.]

H. A photographic copy of the engraving illustrating the ninth book of the Lothian volume. The original impression from which this copy was taken is in the Douce Collection at Oxford.

It represents the Execution of Brunehild, Queen of the Francs, by King Clothair. Outside some tents, pitched behind some gentle eminences, is seated King Clothair on horseback, attended by armed and mounted soldiers. They look down on the following scene: viz., a female wearing a narrow crown has the arms outstretched and bound to two powerful horses, who, urged on by the riders, progress divergently to the left hand. The lower limbs are stretched out in like manner, and bound to other strong horses, who advance divergently to the right; the unfortunate queen being thus suspended as it were in mid-air, and torn in pieces. This engraving is arched at the top.

It is described by Sotzman, *op. cit.*, p. 295 *h*; Passavant, vol. ii., p. 277, No. 10; and forms No. 10, p. xiv, of Dr. Laing's volume. [7⅜ in. × 6⅛ in.] [Copy.]

The engravings illustrating the interesting volume printed by Colard Mansion in 1476, and now in the library at New Battle Abbey, no doubt were the prototypes of the woodcuts which illustrate the editions of Lydgate's version printed in the years 1494 and 1527. As it is by the help of these woodcuts only that we can arrive at our knowledge of the character of the engraving which was intended to illustrate the sixth book of the Colard Mansion edition, but which has hitherto not been met with, and as these woodcuts offer variations of treatment in detail, and are important as early specimens of English book decoration, the present has been deemed a favourable opportunity for directing to them [B M press mark (1882) C 39. 1. 16] the attention of the student, who can but rarely have an opportunity of consulting the scarce and costly volumes in which they occur. By this means he will also be able immediately to compare the treatment of the subjects as displayed in the copperplate engravings on the one hand, and in the woodcuts on the other.

"The contemporary and rival of Wynkyn de Worde was Richard Pynson, a typographical artist who in the choice of his devices manifested a much purer taste. There is nothing, however, in his very early printed books of which I am aware that presents us with any favourable specimens of the art of engraving. The cuts in the 'Dives et Pauper,' of 1493, are, with the exception of the miserable figures of the Rich Man and Lazarus at the beginning and end of the volume, of foreign manufacture. In his edition of Fabian's Chronicles, of 1516, there are some neat whole-length portraits of the kings of England in the outline, and a small cut of a battle.

"Pynson was probably the first printer in England who introduced Vignettes and Borders to his books." (Ame's 'Typographical Antiquities,' edited by Dibdin, vol. i., Preliminary Disquisition, p. xi.)

After giving a copy of a vignette and border adopted by Pynson in one of his early works,* Dibdin (*op. cit.*) then offers a copy of the woodcut which illustrates the first book of the Pynson edition of 1527. In this design is represented the author writing the history of our first parents.

In connection with it Dibdin remarks: "The next specimen shows how carelessly artists contrived to execute the *portraits* of authors; and how these *historical subjects* were treated, on which some of the ablest engravers had before exercised their ingenuity with success. The preceding cut is taken from Pynson's edition of Lydgate's 'Bochas, or the Fall of Princes,' of 1527, and the gentleman at the desk, who may

* 'Petri Carmeliani Carmen,' 4to, no date, but published before the expiration of the reign of Henry VIII.

be found in a hundred works, by a hundred different authors, is gravely intended for a portrait of Lydgate; it is accompanied by a subject, of which perhaps ten hundred prints, all greatly superior, had been previously published. In fact, it would appear from such a specimen that printers adopted indifferently the first cut that came into their possession." (*Op. cit.*, p. xi.)

In reference to the cut given by Dibdin, we may remark that although in essential particulars it agrees with the original in the Museum volume now before us, in some secondary points it differs considerably.

Unfortunately, neither of the copies of the edition by Pynson of the year 1494 possessed by the Museum have either title or colophon, both copies having suffered mutilation at the beginnings and at the ends, not to speak of elsewhere. The edition of the year 1520 is perfect, however. We are obliged therefore to borrow the title and colophon of the first edition (1494) from Dr. Dibdin, who in the 'Bibliotheca Spenceriana,' vol. iv., p. 419, No. 914, thus writes: "The general title of the work, printed in a large lower-case type in nine lines, and prefixed to the prologue, is this:—

"'Here begynnethe the boke calledde John bochas descruinge the falle of princis, princessis, and other nobles trāslated into Englissh by John ludgate, mōke of the monastery of Saint Edmūdes Bury at the cōmaūdemēt of the worthy prynce humfrey duke of gloucestre beginnynge at adam and endinge with iohn take prisoner in fraunce by prince Edwarde.'

"On the *recto* of H iii. (second set of signatures) the colophon is thus:—

"'Here endeth a compendious tretise and dyalogue of John Bochas: fructuously tretinge upon the fall of princys, princessys and other nobles. Fynysshed the xxbii. day of Januyere. In the yere of our lord god mcccclxxxviii. Emprentyd by Richard Pynson: dwellynge without the Temple barre of London. Laus Deo.'"

The first woodcut present in the Museum copy of the edition by Pynson of 1494 is the one illustrating the second book, and placed on the *recto* of f iiii.

Below the cut is the following inscription in four lines which extend the whole width of the page.

"Howe Saul kinge of Jerusalem borne of lowe degre / as longe as he dred god was obedient to him / and rulyd by goode counsele had many greate disconfitures: but at the last for is pride / presumpcion and greate disobeisaunce he lost his crowne / and was slayne by Philistees."

The second cut illustrates the third book i vii. *recto.*

The inscription below relates rather to the general subject-matter of the book than immediately to the illustration. It runs as follows :—

"Finis Prologi. Et incipit liber tercius.

"Howe Andalus doctor of astronomye cōcludeth howe princes shuld nat atwite constellacōns nor fortune of their unhappy falling but their demeritis t vicious lyuīge."

The third cut illustrates the fourth Book, n viii. *recto.*

Below it is the inscription :—

"Incipit liber Quartus.

"Howe marchus manlius wrought and dyd for Rome towne / And at the laste he was by the comons caste into Tibre and there drowned."

The fourth cut illustrates the fifth Book q vii. *recto.*

The inscription below is :—

"Incipit liber quintus.

"Here Bochas write agenst theym that delite in beutye and semelynesse / calling to purpos howe a man borne in Tuscan which excelled in beutye and fairnesse : and for his beutye shulde nat geue other occasion to synne he disfigured his visage and body with many a greate wounde and spot."

We now arrive at the *pièce de résistance* of this series of woodcuts. This is the illustration to the sixth book (t ii. *recto*), which design has not been met with hitherto in the form of a copperplate engraving. The design represents Fortune exhibiting her wheel to Bochas in his study, and arguing with him on her various mutations. It is probable that the unknown engraving, if actually executed, would have been of a like character to that of the present woodcut of the Pynson edition of 1494.

Below this cut of the Pynson imprint is the following inscription :

"Incipit liber Sextus.

"Here Bochas sittinge in his studye alone : writeth a greate processe : howe Fortune lyke a monstruous Image having an hundryd handys apperyd unto him and spake : and Bochas unto her : makinge bytwene them both many greate Argumentys : and resons of fortunes chaunceys."

It will be interesting for the reader to compare the woodcut of the edition of 1494 with that given by Dr. Laing of the cut which heads the sixth book in the edition by Pynson of 1527.

On the subject of the 'Wheel of Fortune' the reader may consult the author's 'Descriptive Catalogue of Playing and other Cards in the British Museum,' vol. i., pp. 141, 152, Supplement, p. 55.

The Museum copy of the edition of 1494 has been so mutilated that neither the illustration to the seventh book nor the whole of that to book the eighth can be judged of. From that half which exists of the cut to the eighth book it may be seen that the subject chosen is that of the copperplate engraving before described. The last woodcut in the volume is that illustrating the ninth book, E v, *verso*.

Below it is the inscription:

"Incipit Liber Nonus.

"Howe the emperour Mauricius / his wif and his children were slayne at Calcedonie."

As the Museum copy of 1494 wants at the end about half-a-dozen folios, we are unable to say whether this edition was provided with an analogous full-sized cut and borders as decorate the *verso* of fo. ccxvi. of the edition of 1527. In the middle of this cut is a shield on which are the letters R P as a monogram; the letters are rather large, and of an ornamental character. Above the shield is a casque, with a stork as crest, over which is arabesque foliage. Below, on the left-hand side, stand the Virgin and Child, and on the right St. Catherine, having under her feet the Emperor Maximin. Still lower, in a border, are a pelican (on the left) and a phœnix (on the right-hand side), having between them a large crosslet. Ornamental borders separate from the middle composition are placed around the latter, analogous to the borders round the large title-cut in the same volume. The whole of these cuts are altogether of a different character, as regards design and technic, to the other cuts in the volume. The latter are no doubt home productions of the time, while the cuts on the *verso* of fo. ccxvi. are of foreign source and of superior character.

On the *recto* of this folio is the colophon:

"Thus endeth the nynth and laste boke of John Bochas / which treateth of the fall of princes / princesses / and other nobles. Imprinted at London in flete strete by Richarde Pynson / printer unto the Kynges moste noble grace / and fynysshed the .xxi. day of Februarye of our lorde god .m.cccccxxbii."

G 157. St. George and the Dragon—Flemish School, 15th Century.

Towards the right hand in the foreground kneels St. George, in armour, with his left knee on the belly of the

dragon, and places his right foot on the animal's tail. St. George thrusts with his right hand a long sword into the dragon's chest, and with the left hand pushes his buckler into the animal's mouth. The saint's broken lance lies on the ground behind the dragon. On a rocky bank on the right kneels St. Cleodolinda, holding the bridle of St. George's horse, which prances towards her, though turning round the head to look down on the combat below. On the left hand, in the foreground, are five diminutive horsemen, one of whom blows a horn as if giving signals to the king and his consort, who have come out over the gateway of their moated castle to witness the encounter. In the distance are trees, very much after the style of the master of 1466, and buildings. A boat is on the stream, which flows strongly around the castle. The whole subject is very peculiarly treated, and the want of proportion between the several parts is extreme.

We have followed Passavant in placing this example under the Master of the subjects of the 'Bocace,' though not very well satisfied that it is justifiable to do so.

[$4\frac{3}{8}$ in. × $5\frac{6}{8}$ in.] [Margin.]

G 158. St. George and the Dragon—Flemish School, 15th Century.

St. George advances towards the right on horseback, armed with a long straight sword. He has trampled the dragon under his horse's feet, and pierced his throat with a lance, now broken. The horse, richly caparisoned, looks down on the dragon with curious interest, as it raises its head and snarls up at St. George. The latter wears rich armour and mantle, and a plumed cap. On the left hand, on a bank, kneels St. Cleodolinda, with a lamb by her side. Beyond her is the paternal castle, the buildings and minarets of a town. On rocky eminences on the right hand are buildings and trees. A serpent and young dragons prowl about the foreground, on which lie the skull and bones of the victims.

Described by Passavant, vol. ii., p. 253, No. 1, who attributes it to the engraver of two rare prints known as the 'Great and Little Garden of Love.' [$4\frac{7}{8}$ in. × 7 in.] [Cut.]

G 159. St. Eloi working as a Goldsmith—Flemish School, latter third of the 15th Century.

An engraved facsimile and description of this print may be met with in Kaiser's work on the 'Curiosités du Musée d'Amsterdam,' described farther on under the title of the Master of the year 1480.

A description of this engraving is given also by Passavant, vol. ii., p. 253, No. 2. [$4\frac{1}{2}$ in. × $7\frac{2}{8}$ in.] [Copy.]

SECTION II.

DIVISION H.

MASTERS HAVING DATED WORKS.

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The engravings placed in the present section belong to masters who either on one or more of their works have recorded a date which may be taken for that of the execution of the engravings, or who have so closely associated the latter with an historic record or archive as to justify our bestowal of a date upon them. The undated prints of these masters have been allotted to their respective authors from conclusions based on the characters of their design and technical execution. As to the correctness of these conclusions in particular instances different opinions have been held. Prints, for example, which have been attributed by some to the Masters of 1464 and 1466 have been refused the attribution by others, while examples which have been placed under "Anonymous Masters" (Division G), have been ascribed to one or other of the "Masters having Dated Works." Further, it must be borne in mind that while certain typical and characteristic prints leave little doubt as to their having been the work of the particular masters to whom they have been ascribed, less marked and excellent productions—but nevertheless bearing the influences of what is known in art as a particular "school"—have been associated with the names of such masters whose practice and teaching they appear to follow, though they are evidently not the production of the master himself.

The masters who here follow are the—

Master of the year 1446.
" " 1451.
" " 1457.
" " 1462.
" " 1464.
" " 1466.
" " 1467–72.
" " 1480.
" " 1516.

THE MASTER OF THE YEAR 1446.

According to all appearances he was a goldsmith-engraver belonging to Upper Germany. In the management of his burin he approaches to some extent—according to Passavant—the author of a 'Flagellation' and a 'Christ on the Cross,' which he places among the works of the Master of 1464. The goldsmith-engraver of 1446 appears, however, less rude in his work than does the author of the prints above mentioned, and "the character of his drawing and the expression of his heads distinguish him as a more than ordinary artist."

"The nude parts," writes Passavant, "are traced with decision, and evince somewhat close observation of nature. The lines of the shadows are short, while the hatchings in the draperies are slightly elongated and rare. The architectural parts, as the walls, the pillars, etc., are covered with short and irregular lines. In the expression of the heads he often approaches caricature, and his style of composition bears the impress of a servile imitation of nature. He wants totally that character of nobility which distinguished, at the beginning of the 15th Century, not only the school of Van Eyck, but which we admire also in the School of Nuremburg in Upper Germany, in Master Stephen Loethner of Cologne, and in the 'Virgin' of the engraver P of the year 1451."

H 1. The Flagellation of Christ.—Upper Germany, first half of the 15th Century.

Christ is bound by the wrists—raised above his head—to the central column of a vaulted chamber. The lower part of the body is directed in the action towards the left hand of the spectator, the upper part towards the right. A close-fitting loin-cloth is the only piece of drapery present. Three executioners stand around and flagellate our Lord; the executioner in front being dwarfish in size, and having his back to the spectator. A fourth man sits on the ground on the left hand, and prepares his rod for its function. One person only uses a flagellum. The executioner on the right hand wears a high-pointed cap. In the background—*i.e.*, the wall of the chamber—are four small circular-headed latticed windows. The floor of the chamber is pavemented. Above the pillar to which our Lord is bound, and in the middle of an ornamented frieze, is the date m cccc xlvi in relatively large Gothic numerals.

This example, though only a *photogravure* of the original engraving, is deserving of attention. There are two especial

reasons why it should be so, and one of these authorises its priority of description here. In the first place it may be remarked that the original print is the earliest copperplate engraving known with a date attached to it, viz., 1446, the next early-dated engraving being, like the present one, of German origin, and bearing on it the date of 1457. This latter example may be found represented and described in the first volume of the present Catalogue, pp. 31, 32, plate No. 2.

Thus the fact is clearly established that, as far as our present knowledge extends, based on the actual occurrence of dates, we may rightly assume that Germany preceded Italy in the art of taking impressions from engraved metal plates, since the earliest date on an Italian engraving—a calendar attributed to Baldini—is that of the year 1465. On this point, however, we must refer the reader for details to the present writer's 'Introduction to the Study and Collection of Ancient Prints,' vol. i., pp. 48, 287; vol. ii., p. 100.

In the second place, the original engraving is *unique*, and although "elle a été photographiée, et se trouve dans un tirage à part," it is "presque impossible de se procurer maintenant." (M. Duplessis' Letter to Mr. Fisher.)

The original engraving of the Flagellation forms one of seven subjects of a "Passion" series formerly in the possession of M. Jules Renouvier, the well-known writer on subjects connected with art, and now in the Museum at Berlin. The other subjects represented and preserved are the 'Agony in Gethsemane,' 'Jesus crowned with Thorns,' 'Jesus going to Calvary,' 'Jesus on the knees of the Virgin,' and 'Jesus placed in the Tomb.'

In 1856 M. Renouvier gave a detailed account of the series in the 'Publications de la Société Archéologique de Montpellier,' No. 24–25, and referred to "le facsimile photographique joint à cette notice." But the former was published without the latter—No. 24, Août 1856, of the 'Publications,' which contained M. Renouvier's memoir, having the following notice fixed on the inside of the cover of the number: "La planche gravée pour le mémoire de M. Renouvier, une Passion de 1446 (annoncée, page 150), n'étant point encore finie, sera distribuée avec la prochaine livraison des publications de la Société." Below this notice is written with pencil in Mr. R. Fisher's copy of the 'Publications,' the following in five lines, viz.: "Quant à la planche pour l'article Renouvier contenue dans la numéro 24, il m'est complètement impossible de la procurer. Cette planche n'a été tirée qu'à 25 exemplaires pour le compte de l'auteur, et après sa mort la Société n'a pas voulu la reproduire."

But the facsimile was procured after all, and added to the valuable volume of the 'Publications de la Société Archéo-

logique de Montpellier,' which recently came into the possession of Mr. Richard Fisher, to whom the present writer has been greatly indebted for the free use of it.

"By chance," writes M. Renouvier in his paper (we quote from Mr. Fisher's volume), "we became possessed of a series of subjects from a 'Passion,' one of which bears the date of 1446. They have been engraved *au burin* within rectangular lines forming a space 103 millimètres high and 80 millimètres wide. They have been printed upon cotton-paper, on which is a water-mark formed of three circles joined together and surmounted by a stalk. I possess but seven pieces of the sequence; it was certainly more extensive, and united on one or more sheets like the method followed in xylographic books and games of cards. . . . The paper of all these examples is in all its freshness; some of the prints have been cut to within their limitary lines, and have had their corners removed in carelessly unfixing them from their attachments. One may judge of their condition, as also of their style, from the photographic facsimile accompanying this notice. From the description that I shall give of them it may be seen that they differ from all the series of the 'Passion' by anonymous masters described by Bartsch, and which for the most part are only copies after Martin Schongauer and Israhel van Meckenen (p. 149).

"Our prints are superior to commonplace imagery; they are the work of a novice fairly practised in engraving, and of a draughtsman wanting neither vivacity or *finesse*. There is sufficient spirit and evidence of observation in the faces and the costumes to show the country of their origin; in fine, there is, both in their qualities and their defects, sufficient æsthetic interest to furnish one more point of comparison in the study of Gothic drawing—formerly despised, now exalted, but under both circumstances imperfectly understood. The figures of the 'Passion' of the year 1446 are short, with large and disproportionate heads, with bad attitudes of rather strong action, and with expressions of grimace. By these traits we may at once recognise the German school. This origin is further indicated by the costume: the wide and falling foot-gear, the furred and pointed caps, and the collared hoods with falling ends. These rudimentary traits are found also in the figures of the Masters of the years 1464 and 1466; when met with in other anonymous prints hitherto unclassified it may be surely concluded that such prints belong to Germany at about the middle of the 15th century. . . .

"Our Master of 1446 has also in the management of the burin a characteristic manner of his time; this is seen in the hatchings, formed of little wedge-shaped points. Further, he is the most elementary of engravers in the distribution of the

shadows, which he avails himself of only to mark some folds of drapery and some holes in the ground. He is in every respect inferior to the Master of 1466, and equally faulty in his drawing, perspective, the proportion and stability of parts, and the outline of his ornaments. The thick contour lines and the crowded parts associate him closely with the draughtsmen of the xylographic books; finally, he has a particular manner of working out his trees, which resemble tufts of moss.

"In composing these dramatic scenes our draughtsman has been obliged to give to them much expression. He has fairly succeeded in making figures sorrowful or joyous, good or snappish, but he has not known how to infuse therein either a spirit or sentiment; and in all things he appears ever ready to fall into exaggeration, the most instinctive tendency of the school to which he belongs.

"The characteristics at first perceptible as points of demarcation in the style of works of art produced on the one hand in the provinces of the Pays-Bas, under the reign of the Duke of Burgundy, Philip the Good, and on the other hand in Germany, where the niggardly and jovial Emperor Frederic III. reigned, are on the one side elegance and elevation, on the other trick and triviality. In the latter region inferior artists took to these grotesque and affected forms, as a mere resource, perhaps, at first. But these forms became at length characteristic of productions coming from the other sides of the Meuse and the Rhine. Nevertheless, it would not do to place the example now before us very far towards the East or the North; the arts at their epoch of production, scarcely departed from the Rhine. It is now generally agreed to place the Master of 1466 towards Cologne. It was at this place that flourished the only early school of painting that can be approximated to the School of Bruges" (p. 151).

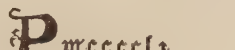
At the time when the earlier portion of Mr. Fisher's own interesting 'Catalogue of a Collection of Engravings, Etchings, and Woodcuts' (London, 1879) had been printed off, the author of it had not come into possession of the scarce facsimile which accompanied a few copies of M. Renouvier's memoir, and which facsimile he afterwards possessed. It is not therefore surprising that Mr. Fisher should remind the reader that, of the early-dated engravings under consideration, "our knowledge rests upon M. Renouvier's description." This feeling, we believe, prompted Mr. Fisher to "an enquiry addressed to M. Duplessis, of the Bibliothèque, respecting them." M. Duplessis replied: "Les estampes de M. Renouvier (mort depuis quinze ans au moins) sont demeurées en la possession d'un de ses neveux, qui les conserve pieusement. J'ai vu l'estampe de 1446. Elle a été photographiée, et se trouve dans un tirage à

part presque impossible de se procurer maintenant. Je crois parfaitement à l'authenticité de la pièce en question et de sa date, mais c'est une véritable image." (Fisher, *op. cit.*, p. 4.)

The present *photogravure* was presented to the Museum Collection by Dr. Lippmann, Director at the Imperial Cabinet of Prints, at Berlin.

Further details in connection with the series of prints under discussion may be found in Passavant, vol. i., p. 200; vol. ii., p. 3. [4 in. × 3⅛ in.] [Copy.]

THE MASTER OF THE YEAR 1451.



H 2. **Mary as Queen of Heaven**—Upper Germany, second half of the 15th Century.

A facsimile with full description of this noteworthy example may be found in the second volume of the large work of Weigel and Zeistermann, 'Die Anfänge der Druckerkunst in Bild und Schrift,' p. 334, No. 406. See also Passavant, vol. i., p. 201, and vol. ii., p. 6.

A facsimile may be found also in Naumann, 'Archiv für die Zeichnende Kunste,' IV. Jahrgang (Leipzig, 1858).

Further reference may be made to the author's 'Introduction to the Study of Ancient Prints,' second edition, vol. i., pp. 49, 113, 142, 288, where allusion is made to the doubts which have been cast upon the trustworthiness of the date of 1451, hence rendering this example more than *suspecte*, according to some whose opinions are of high character. The signature and date may be found as the letter P on the left of the figure, and MCCCCLI., on the right hand immediately above the horns of the crescent moon. [8½ in. × 5⅞ in.] [Copy only.]

THE MASTER OF THE YEAR 1457.

H 3. **A "Passion" Series of twenty-eight compositions**—Lower Germany, second half of the 15th Century.

On No. 3 of the series, which represents the Last Supper, the date of 1457 is engraved. This Passion sequence has been fully described in the first volume of the present Catalogue, p. 31, No. A 2.

[3⅝ in. × 2⅝ in.] [Coloured.]

THE MASTER OF THE YEAR 1462.

H 4. The Holy Trinity—Upper Germany.

God the Father—as first person of the Trinity—is seated on a Gothic throne-like chair supporting the dead Son—as second person of the Trinity—on the left knee. The Father bears a diadem and large circular nimbus, and is draped in a chasuble-like mantle and tunic. The hair of the head falls to the shoulders, and the Father is fully bearded. The head is inclined slightly over his left shoulder as the Father looks towards the Son supported on his left knee. The former supports with the right hand the Son's extended right arm, and places the left hand under the Son's left side of the chest. The body of the latter droops as if lifeless, and is draped with loin-cloth only. A wreath—or fillet rather—of thorns is around the brow, and a radiant cruciform nimbus over the head. The hair of Christ's head falls over the shoulders. On the right shoulder of Christ is the Holy Spirit—the third person of the Trinity—in the form of a dove with a cruciform nimbus over the head, which is directed downwards towards Christ. On each side of the back of the throne is an ornamental niche, before which stands a figure. The one on the right hand (to the spectator) and behind the nimbus of the second person of the Trinity holds a book with his right hand, and a scroll with the left. The figure on the opposite side is less draped than is the other figure, and bears a palm-branch in the right hand.

Immediately above the throne is inscribed in rather large red Gothic letters in three lines:—

"Frater conradus
Bamberger [or Damberger] de tzeytt.
1862."

This date, 1462, has been written in part *over the work of the engraver.*

The example here before the student is a copy only of the original print, which is now at Munich. This copy was published by Dr. Dibdin in his 'Bibliographical and Antiquarian Tour in France and Germany,' vol. iii., p. 277, accompanied by the following remarks:

"I must next put before you an impression from a copperplate of the undoubted date of 1462, and possibly even before 1460. The subject is a *dead Christ in the lap of the Father.* This very singular production was pasted within the cover of one of the old books mentioned; and upon it is an inscription which bears the date of 1462, so that it is quite clear the copperplate impression was *anterior* to the inscription, which latter is in

red as you have it, and undoubtedly executed with a pen. I am indebted to the venerable and worthy Mr. Hess, an eminent engraver and a professor in the fine arts at Munich, for the above facsimile, which is as exact as possible. The original—to make use of Mr. Hess's own words (for he writes English with considerable ability)—is 'cut round and carefully pasted upon another paper on a wooden band of a book. The writing is over the outer lines and upon the print itself.'" (p. 277.)

Duchesne *aîné* ('Voyage d'un Iconophile,' 1834, p 28) refers to the original engraving as being, when he saw it, at Munich.

Nagler, in his article on "The Master ℑ S of the year 1466," etc., in the *Deutsches Kunstblatt* for February 26, 1853 (*i. e.*, vierter Jahrgang, S. 78), tells us that he "found mentioned in the fragmentary notice-book of a convent (once probably at Munich), which, to judge from the few preserved leaves, contained entries from the year 1456, one M. Erhardus *Aurifex et Sculptor* as the author of a *Tabula Sanctæ Trinitatis*, which, however, could not have been painted, as the author was entitled a goldsmith and engraver. In connection with this work I am reminded of the old representation of the Trinity mentioned by Dibdin ('Bibliographical Tour,' vol. iii., p. 277). Dibdin found that print fixed on the fore cover of a book, and having the inscription '*Frater Conradus Damberger de Zeytt*, 1462,' on the face of it. A like representation is over the entrance to the church built by Duke Siegmund at Plutenburg, where, however, the symbol of the Holy Ghost is not to be seen on the shoulder of the Saviour, but hovers over the Eternal Father. The painter was Hans von Olmdorf, who accordingly still in 1488 remained true to the ancient type. The book found by Dibdin most likely originally proceeded from a convent at Munich, perhaps from the same one for which the *Tabula Sanctæ Trinitatis* was intended. The work described by Dibdin is, however, without any signature; it has been ascribed to the Master ℑ S, who evinces in other works far greater firmness, so that the print must have belonged to the early efforts of the Master."

The present engraving has been referred to by Passavant, vol. i., p. 202; vol. ii., p. 17, No. 18, who states it to be a "gravure très rude dans la manière du Maître 1464, imprimée d'un bon noir, mais qui semble appartenir à la haute Allemagne."

Knowing the copy only, and not being able to satisfy ourselves that the original was the work either of the Master of 1464 or of the Master of 1466, we have chosen to let it stand alone, and as having been produced before the year 1462, in which the superadded inscription was written.

[From inscription to bottom of throne, $5\frac{5}{8}$ in. × $3\frac{7}{8}$ in.] [Copy.]

THE MASTER OF THE YEAR 1464.

Among the *incunabula* of Flemish and German engravings there are not any which exemplify a ruder condition or more tentative period of the art than some of the works attributed to the Master of the year 1464. The reader has but to turn to the prints referred to under H 5, 6, 7, and 8 of the present series, and he must allow that they do not excel either in design or technical execution, nor in inscription, the most archaic of the examples arranged under the early "Anonymous Masters."

In some other works the Master proves by the expression in the heads and by the technic that he had made advance in the practice of his art. Of the personal history of the Master not anything is known. If the print of 'Death and the Wheel of Fortune' (H 12) be by the Master of 1464, then in the opinion of Sotzmann (*Deutsches Kunstblatt*, 1850, p. 102) the Master was a monk, since in this print is represented a figure in conventual habit holding a scroll, and having by his side the inscription, "*In spectatores pictor.*" Sotzmann is further of opinion that the Master was a member of the "Order of Common Lot," founded by Gerhard Groote in the 14th Century. Passavant, however, points out that some of the works to be attributed to the Master present such licentious details as to negative the supposition that they proceeded from an ecclesiastic, though of course it might be assumed that they were produced before their author had embraced religion. Passavant concludes that the Master belonged to the School of the Lower Rhine, "if we may judge from the inscriptions on the prints of the history of Creation, which are in the dialect of Westphalia and of Holland."

Renouvier ('Histoire,' etc., p. 132) considers his country to be uncertain, but, "from the ugliness of the types, the accentuation of the drawing, and the heaviness of the engraving, he appears to have belonged to Germany, and to near the Lower Rhine." These conclusions have recently been strongly opposed by M. Hymans, of Brussels, in an article contributed by him to the 'Bulletin des Commissions royales d'Art et d'Archéologie' for 1881, and for a copy of which we are indebted to the author. In this article M. Hymans seeks to show that Flanders has been made to play a more secondary part to Germany in the history of early engraving than should be the case; that "among the primitive works described by M. Passavant there are some of which their Flemish origin is proved by the inscriptions. And the author deceived himself in the most manifest way in asserting these inscriptions to be in the *patois* of Westphalia

or of Lower Germany." "It is scarcely necessary," observes M. Hymans (p. 10), "to recall to mind the want of unity which exists amongst the works of the artist, who was long considered as the oldest engraver *au burin* (the Master of 1466). A 'first manner,' which Renouvier ascribed to him, associates him with a master 'vaguement aperçu,' whom Duchesne called *Le Maître au banderolles*, and is now designated with the title of the *Master of* 1464. Passavant, in arranging the works of the latter artist, has assigned him above fifty compositions, among which is one bearing the date of 1464. Disseminated through the more important collections, these works are frequently accompanied by inscriptions decidedly Flemish, and not in the *patois* of Westphalia, as Passavant states. The subjects frequently enough deviate from the legends, and the artist willingly deals with allegory and worldly topics. He attempts ornamental work even, according to the general taste of the epoch. Not one of the early engravers is more worthy of attention from our present and special point of view than the master in question, and this we are about to prove. '*Le Maître au plumetis*,' writes Renouvier, falling back on a qualification of Zani,* springs, so far as regards composition, from the draughtsmen of the "Biblia Pauperum." He selects the like class of subjects as they do, readily adjusts the latter in ogival compartments, and accompanies them with inscriptions. But he differs from them in style, as also in the technical execution of his plates. In engraving his coppers in intaglio, the artist, occupied as much with his surfaces as with his outlines, charges them with small uniform work, like pen-strokes or arrow-points, thus obtaining, for effect, only lights arbitrarily placed on the heads, hands, and some eminences, or shadows massed together in the folds of his heavy draperies. His grounds are generally light, and sown with a little herbage; his trees are denticulated like those of the early xylographs; he is equally deficient in his plans and details; and, finally, his prints, although in black ink, appear to have been worked off with the *frotton* rather than with the press. He has a mode of drawing of which one may search in vain, I believe, for the precedents. His heads are deficient in skull, the noses are alternately very elongated in his profile heads, and very spreading in his full faces. The forms are in general stiff, the facial expressions oscillating between grimace and immobility, etc. . . . In all these signs I do not recognise either a painter or a goldsmith, but a stubborn engraver: one of those artists who apply themselves to the difficulties

* "L'Anonimo alle carne pennate [*i.e.*, the anonymous German master of the feathered flesh], coperte cioè con alcuni tratti a punte, che sembrano come tante alette."—Zani, 'Enciclopedia Metodica,' vol. ii., parte seconda, p. 174.

of an art even when they are unendowed with faculties by which they could surmount them, and who contribute to the progress of the art without themselves gaining the least glory. If we choose to consider the numerous engravings *au burin* which preceded those now under consideration only as the essays of artists addicted to another art than that of engraving, but casually applying themselves to the new process, then the *Maître au plumetis* will be the first engraver on copper by profession.' However well written this study of M. Renouvier may be, it yet generalises too much, since there are among the works of the Master of 1464 compositions of real merit, figures of large style which have been deteriorated only by a frequent unskilfulness in the management of the graver. . . .

"Passavant, after an attentive study of all the plates which he believed might be attributed to the engraver of 1464, arrived at a conclusion diametrically opposed to that of Renouvier, and declared that they were the works of a painter, and, further, of a painter who had visited Italy, since he had introduced cypresses in the backgrounds of his landscapes." (Hymans, *loco*, pp. 10, 14.)

M. Hymans proceeds next to discuss an engraving ascribed to the Master (*postea*, H 6) which, according to him, is in composition that "of the celebrated picture of Roger van der Weyden now in the Museum at Madrid, and which was painted for the church, Notre-Dame Hors-des-Murs, at Louvain."

The criticism of our author on this particular example, we shall revert to when the latter passes under review. Suffice it here to say that the print referred to (H 6) is thought by M. Hymans to have been engraved possibly by Roger van der Weyden himself; that other works attributed to the Master of 1464 are also possibly by him, and that therefore one of the earlier practitioners of the new process in the Netherlands was the well-known painter of Bruges.

Still, "it may be hazardous to identify the Master of 1464 with Roger van der Weyden. Nevertheless, if we take into consideration the various circumstances which suggest the *rapprochement*, we are irresistibly led not to absolutely reject an hypothesis which upon the whole has not anything in it of exaggeration.

"If Roger has not been cited as engraver there is nothing unusual in that. Where are the names of many other engravers? —of the Master of 1466, of the Master W, of the admirable master known by the name of the Engraver of 1480, and whom Passavant connects (in the particular character of his compositions) with Memling? Where is even the name of that artist, so estimable, of our provinces who is known only, *faute de mieux*, under the name of Dirk van Star, because he signed his works with a star between a D and a V?

"There is not anything very daring in raising the question of Roger van der Weyden working as an engraver, just at a time when the greatest painters practised the management of the burin.

"If Van der Weyden may have taught Maso Finiguerra how to print off his nielli, and if the Master of 1464 may have taught Botticelli how to engrave his coppers, as Passavant thinks they may have done, it may be well admitted that such a knowledge of the processes of engraving implied also a knowledge equally profound of the resources of art; and if Martin Schongauer was the pupil of Roger van der Weyden as painter, nothing is more natural than to suppose that the character of his master would make itself evident in the prints which almost alone permit of us forming a judgment to-day of the illustrious painter and engraver of Colmar." (*Op. cit.*, p. 17.)

So far M. Hymans. Believing, as we do, that more than one worker has been confounded under the designation of the Master of 1464, and that such of the prints attributed to him as have a more refined character, or evince an Italian feeling (as for example G 1 and G 2*) can hardly have been by the same hands which produced the others and such as we have here brought together, we cannot participate in the views of M. Hymans, that the Master of 1464 evinces "des qualités d'un artiste de premier ordre" (p. 17).

Further, from what limited knowledge we possess of the works of Roger van der Weyden as a painter, we cannot readily accept the doctrine that he was the immediate author of any of the engravings generally ascribed to our present Master.

The latter made a copy on metal of the 'Alphabet in Figures,' described in the first volume of this Catalogue under D 21, p. 200. This 'Alphabet in Figures,' was engraved on wood, and, so far as concerns the designs for the letters, we believe them to have had a French origin. The reasons for this belief may be found at page 204 of our first volume. In the copy on metal by our present Master he has recorded the date of 1464 on the letter A of the Alphabet in question. Of this copy there is only one complete impression known. It is on three sheets, two of which (according to Brulliot and Passavant) are in the Dresden Cabinet, and the third (the last sheet) is in the Library at Vienna. In the Cabinet at Brunswick there are three engravings representing three Sibyls. One of these, Sibylla Persica, is fastened on a leaf which belonged to an old manuscript, and which is covered with several written inscriptions, among which is the date 1461. "Cette dernière inscription, qui sans aucun doute est contemporaine au manuscrit, est d'autant

* See Renouvier, 'Histoire de l'Origine et des Progrès de la Gravure,' etc. Bruxelles, 1860, pp. 131, 132.

plus intéressante qu'elle nous prouve la haute antiquité des gravures du Maître de 1464, auquel appartient indubitablement cette gravure et celles des deux autres Sibylles." (Passavant, vol. ii., p. 20, No. 30.)

The first mention of the present Master is assumed to have been made by Paul Beham of Nürnberg, in his manuscript catalogue bearing date 1618, now preserved at Berlin. "On y lit à page 75 l'indication de deux estampes de l'histoire de la Création, sous le monogramme T, avec la remarque, 'publiées [aussgangen] ao. 1485.'"

In the 'Death and the Wheel of Fortune,' described under H 12, Sotzmann is inclined to recognise in the corpse in the tomb the body of Mary of Burgundy, wife of the Emperor Maximilian, who died in the year 1482. If these dates be accepted as truthful indications of our Master's epoch, we have it extending from the year 1461 to that of the year 1485. The Master of the year 1464 has been frequently entitled the "Master of the Banderoles," a title first given him by Duchesne *aîné*, who observes: "Il peut être reconnu facilement par l'usage qu'il a eu de placer, dans presque toutes ses estampes, de *longues banderolles* avec des phrases latines écrites en lettres gothiques." ('Voyage d'un Iconophile,' p. 188.)

But, as Passavant justly observes, this qualification of the banderoles and inscriptions may be equally applied to many of the Master's contemporaries and of his successors, and he himself has not always assumed it. It is preferable, therefore, to recognise him by some more exclusive title, and that of the Master of the year 1464 is the best.

THE MASTER OF 1464 AND HIS SCHOOL.

H 5. The Crowning with Thorns and the Mocking of Christ—Germany, 15th Century.

Christ sits on a low stone seat within a chamber. He is draped in a very loose tunic, and is having a reed placed in his left hand by an attendant, who kneels before him derisively at the right-hand lower corner of the print. Three other persons press down a wreath of thorns on our Lord's brow by means of long slender staves. They all laugh at Christ. The step or dais of the seat on which our Lord is placed has a semicircular projection in front. Behind and at the end of the chamber is a broad latticed window, and on the left side wall is a smaller window. A raftered ceiling is represented in perspective, with spandrils at the angles. The treatment, both as regards design and technic, is of very inferior character. The composition is enclosed within a double-edged border, along which runs the following inscription:

At the top—"Plectentes corona de spinis posuerunt sup caput eius." (Matthæum, c. 27, v. 29.)

At the bottom—"Cōna de spinis imposuerunt capiti eius et veste p̄purea c̄cūdederūt eū, Joh. xix." (Johannem, c. xix. v. 2.)

At the right-hand side—"luc. xxii. velabant faciē eius dicentes pphetisa quis est qui te percussit? et Alia mlta blasphemātes dicebāt in ēu." (Lucam, c. xxii. v. 64.)

At the left-hand side—"[——?] et percutiebant caput eius arundine et ōspuebāt eū et ponētes genua adorabant eū." (Johannem, c. xx. v. 19.)

[$7\frac{2}{8}$ in. × 5 in.] [Cut to limits.]

H 6. A Crucifixion.—Germany, 15th Century.

A photographic copy of a scarce engraving, which copy appeared in the following work to be found in the library of the Print Department.

"Verzeichniss der Kupferstich-sammlung in der Kunsthalle zu Hamburg," Hamburg, 1878. (D×4—3.)

A copy has since (1882) been made public by the courtesy of M. l'Inspecteur Meyer, in the brochure of M. Hymans referred to previously, p. 3, 140.

In the middle of the composition stands the central cross, from which the body of our Lord is being lowered. Nicodemus has mounted a ladder behind, and supports, as he descends, the left arm of the Crucified, who is received by Joseph of Arimathea in his arms, as he stands before the cross. On our right hand is a disciple supporting the feet of Christ; further to the right is another disciple with a vase of spices, and before him, and in the foreground, is a holy woman bending downwards in sorrow. On the other side the B. Virgin has swooned; St. John, leaning forward, supports her by the right arm, a holy woman behind supports her by the left arm, while another female behind St. John weeps. Behind the group on our left hand rises the cross of the good thief, who looks up at the cross of the Saviour. Over his head is a waved scroll, on which are the words, "dismas bonus." On the opposite side is the cross of the bad thief, who appears to struggle away from the cross to which he is securely tied. Over his head is a waved scroll on which is inscribed "gesmas malus."

The foreground is stony and flowery. A skull, bones, nails, and pair of forceps lie in front. On the inscriptions "Dismas," "Gesmas," etc., the reader may refer for details to the first volume of this Catalogue, p. 82.

It has been before remarked that M. Hymans has advanced some peculiar views, based chiefly on the present example of the master. He observes: "Among the creations of the very typical artist we are now referring to there is one which may

decide the question in favour of the Flemish relations of its author. It is a plate which strangely enough has hitherto escaped all the iconophilists who have studied the early masters with most attention. It is in the collection of the cabinet of Hamburg, among the riches derived by it from M. Harzen. It represents a 'Descent from the Cross.' Now this composition is no other than that of the celebrated picture of Roger van der Weyden at present in the Museum at Madrid, and which was painted for the Church of Notre-Dame Hors-les-Murs, at Louvain. At once a question arises from this revelation, viz., Roger van der Weyden—had he any part in the production of this print?

" . . . The Master of 1464 owes his designation to the date inscribed on one only of his works. This date is here very important, for it is contemporaneous with Roger van der Weyden, who died precisely in 1464. Further, as at this time more than twenty years had elapsed since the execution of the picture of the 'Descent from the Cross,' the print must have been, according to all probability, executed under the eyes of the painter, if not by himself.

" . . . It is but fair, it appears to us, to allow much for the difficulties inseparable from a new process. If in judging the master, we were confined to a single plate only, the 'Descent from the Cross' would be so much to his disadvantage, perhaps, as to lead to the supposition that the great painter who reveals himself in the glorious pages of Munich, of Beaune, of Antwerp, and of Berlin, retained but a small part of his resources when he turned engraver. But there are certainly other things to be considered. On the one hand the physiognomies of the personages of the plate at Hamburg are not deficient in either grandeur or in expression, and on the other hand the print deviates in so very evident a manner by its composition from the versions known of the picture at Madrid as to forbid our concluding it to have proceeded from the hands of a common copyist.

"It is known that Crowe and Cavalcaselle differ in opinion from Waagen as regards the identity of the picture we are engaged with. The former accept the work of the Prado Museum as the original, the latter maintains that the panel of the Escurial should be preferred. There is yet another ancient copy at Berlin, and a reduction at the Church of Saint Peter at Louvain.

"Each time, however, the composition presents itself without important changes. The groups are developed in breadth as opposed to height. The dead body of Christ is awkwardly maintained by Joseph of Arimathea and two men, one of whom, mounted on a ladder resting against the cross, still retains the

arm of the Saviour. The panel has a peculiar form; it bears at the top in the middle an annex destined to exhibit the top of the cross with the inscription I.N.R.I. In the engraving, on the contrary, the composition is developed in height. Not only has the cross been much elevated, but we see also the crucified thieves on the right and left, one thief presenting his front, the other his back to the spectator, nearly in the same manner as in the print of the 'Maître à la Navette' (Jean de Cologne), where, it may be observed *en passant*, the engraver has borrowed almost textually the figure of St. John from Roger van der Weyden.

"In the picture the man mounted on the ladder is in part hidden by the transverse limb of the cross. His right hand, which goes round this limb, still holds the forceps he has used for detaching the hands of Christ. In the engraving, on the contrary, the tool is displaced by the nails, and has fallen down in the foreground of the composition. This alteration, perfectly reasonable, proves that we are not in the presence of a servile copyist. But that which proves it still better is the complete mental abstraction shown by the countenance of the person in question. . . . The foreground also has been modified. . . . Not content with altering the arrangement, the engraver has further introduced some curious changes in the head-dresses of the men. Two of the persons who sustain Christ have the heads covered, one with a hood, the other with a head-dress, which it is rare to meet with still in the middle of the 15th century. As regards the person mounted on the ladder, he has the hair bound by a head-band. The greater number of the heads have in fact been modified: this one bearded in the picture is beardless in the print, and so on. The composition, far from having lost anything by the changes we have enumerated, presents itself in a much more favourable aspect. The figures of the two thieves, added laterally, completed the whole; and, setting aside all question as to merit of execution, the eye is here less troubled than when regarding the picture by the extreme contraction of the personages within a plan scarcely large enough to allow them the necessary liberty for their movements" (pp. 14–17).

In regard to these particular views of M. Hymans, our own limited knowledge and want of means of comparison make us hesitate in accepting them. [9 in. × 7⅞ in.] [Copy.]

H 7. The Descent to Hades—Germany, 15th Century.

Our Lord stands somewhat to the right hand. He has broken down the gates of Purgatory, and tramples on a demon with the right foot. In the right hand Christ holds a processional cross, a bordered cruciform nimbus is over his head, and his

loose mantle trails on the ground towards the right above the débris of the broken gates. Christ takes with the left hand the arm of Adam as he emerges with Eve from the now opened doors of Hades, and turns round as if listening to the supplication of two persons who address him from an open way in the wall on the right hand, over which leans out a demon. Eve kneels on the left, by the side of Adam, supported by his right arm, which is thrown over her right shoulder. Behind our first parents stands a third person, and above hovers a demon as if about to grasp at Christ.

A double-edged border encloses the composition. Within the border are the following inscriptions in contracted forms and lower-case Gothic characters.

At the top, viz.:

"Venite benedicti patris mei possidete regnum quod vobis paratum est" (Mathew xxv. v. 34).

At the bottom, viz.:

"Attolite portas principes vestras et elevamini portæ æternales" (Psalm xxiii. v. 9).

On the left-hand side, viz.:

"Tu quoque in sanguine testamenti tui, emisisti, vinctos tuos, de lacu in quo non est aqua" (Zaccharia ix. v. xi.).

On the right-hand, viz.:

"Ero mors tua o mors; morsus tuus ero inferne: consolatio abscondita est ab oculis meis" (Osea xiii. v. 14).

We have here given from the Vulgate (ed. Plantin-Moretus, Ann. Dom. 1603) the words of the passages quoted in the inscriptions without reference to some slight errors and changes which the engraver has made.

This example has been noticed by Passavant, vol. ii., p. 16, No. 14. [7½ in. × 5⅛ in.] [Small margin.]

H 8. The Resurrection—Germany, 15th Century.

A large, open tomb lies obliquely across the print from left to right. Christ issues from it, clad in a loose mantle, and bearing in the left hand the banner of the cross. He raises the right hand as if in benediction. A rather large and convex cruciform nimbus is present. A soldier in armour lies asleep by the lowermost angle of the tomb, against which lean his shield and sword. Behind, at the other angle of the tomb, are two soldiers, the one soldier being asleep, the other awakening in astonishment at the vision before him.

The design is enclosed within a double-edged border, in

which is inscribed in contracted forms and in lower-case Gothic letters.

At the top, viz.:

"Adhuc sum tecum" (Psalm cxxxviii., v. 18).

At the bottom, viz.:

"Surrexit et ecce precedit vos in galileam, ibi Eum videbitis sicut dixit vobis" (Mathew xxviii. v. 7. Mark xvi. v. 7).

On the left-hand side, viz.:

"Agger tercio, expecta me dicit dominus in die resurrectionis meae in futurum quia judicium meum ut congregem gentes et colligam regna" (Sophonia iii. v. 8).

On the right-hand side, viz.:

"Ascendit leo de cubili suo et praedo gentium se levabit" (Jeremiah iv. v. viii.).

The same remarks as have been made in reference to the inscriptions of H 7 apply here.

[$7\frac{1}{8}$ in. × $4\frac{7}{8}$ in.] [Small margin.]

H 9. The Mass of St. Gregory—Germany, 15th Century.

On the left hand is an altar, before which kneels St. Gregory in adoration, directed towards the left. A bordered nimbus with radiant disc is over his head, which wears the conventual tonsure. Behind him and to the right kneels a subdeacon holding the tiara of the saint. Behind the subdeacon kneels a cardinal with joined hands. Before the altar and to the left of the celebrant, kneels a deacon with joined hands, his back being turned towards the spectator. At the furthermost angle of the altar stands an ecclesiastic with joined hands, and looking down with humility. All whose heads are uncovered have the conventual tonsure. At the middle of the altar stands Christ exhibiting the wounds of his hands and feet. From these wounds run blood, as also from the wound at the right side of the chest. The nimbus is cruciform, and with a radiant disc. Two candles, an open book and chalice, are upon the altar, which has an embroidered antependium with fringe. At the back of the altar, and behind the Lord, rises a cross, on the transverse beam of which are the dice, the pieces of money, and the garment of Christ, and at the centre the wreath of thorns. The effigies and instruments of the Passion are behind and on each side of the cross. On the door of the tabernacle are the figures of two saints, and the busts of four saints are represented on the predella. The background on

the right is occupied by two Gothic windows. Below the window nearest the altar hangs a small tablet with undecipherable inscription. Below the altar and figures is a broad margin, within the limits of the print. Within the margin are seven lines of inscription, often in contracted form, in lower-case Gothic characters. The inscription commences with the ordinary "Notandum sit omnibus pro ut invenitur," etc., and ends with "O domine ihesu Xre adoro te in sepulcro positum aromatibus conditum deprecor te ut mors tua sit via mea. Amen."

Passavant notices the present example, remarking, "Epreuve très chargée, la gravure se trouvait anciennement dans une collection à Wiesbaden."

[$8\frac{6}{8}$ in. × $6\frac{2}{8}$ in.] [Large margin.]

H 10. St. Catherine of Alexandria—Germany, 15th Century.

St. Catherine is in the middle of the design, directed somewhat towards the right. She bears a crown and nimbus with ornamental border, and holds with the left hand a large, open book. With the right she supports by the handle a long, straight sword, point downwards, directly in front of her. This sword passes through the nave, or centre, of a large wheel of many spokes and spikes. The wheel lies horizontally across the region of the pubes, and is seen in perspective. At the right-hand corner of the design the upper part of the body of a prostrate king may be seen, who, in raising himself up, supports himself on his elbows. The crown of the king—Maximin—is on a level with the lower part of the wheel. On the tyre of the wheel are the letters AAMRL, and between the two A's is a small skull. At the top of the print, within the border line, is engraved, "S. Katherina—ora pro nobis" in Gothic characters.

Passavant has referred to this print (vol. ii., p. 19, No. 27), and remarks: "The drawing is feeble, and the style of the technic meagre, but the cross-hatching resembles that of the Master of 1464. The ink is very pale, and the impression—obtained by means of the frotton—has come off very imperfectly." [$4\frac{5}{8}$ in. × $3\frac{3}{8}$ in.] [Very small margin.]

H 11. The "Neuf Preux," or the Nine Heroes of Antiquity —Germany, 15th Century.

Nine ancient heroes are here represented on three sheets, each sheet having three figures on it, which were engraved on one and the same plate. The figures are divided from each other by a perpendicular line, and above the head of each figure is the name of the hero represented. Below the ground, on which the figure stands, is a margin nearly $1\frac{1}{2}$ inch wide,

containing six lines of Latin in lower-case Gothic characters, explicatory of the person represented. All the heroes except one, King David, are in armour, and all, with the exception of Julius Cæsar Rex, have long scarves around the hips. A striking feature of the designs is the presence of numerous waving ribbons, which flutter away from the shoulders and head-dresses of the figures. The ground on which the figures stand is pavemented. The present series has been noticed by Passavant, vol. ii., p. 21, No. 34-42, who remarks in connection with it:

"These engravings, which are preserved in the British Museum, have the ink of impression very pale, and have been worked off by aid of the frotton. The contours are heavy, and the shadow parts are formed by long lines with the dry point, rarely crossed in the draperies, etc., but by short and fine lines in the flesh parts, after the special style of the Master of 1464, and of the Master of 1466.

"The series exists also in the collection which M. Heller bequeathed to the Library at Bamberg; the inscription belonging to 'King Artur' having been removed, however." (*Op. cit.*, p. 23.)

First Sheet.

(*a*) In the first compartment, or that on the left hand, stands "Hector de Troya" seen in profile, in full armour, and advancing towards our right. He wears a fantastic helmet and double chain around the neck. A long sword is held erect with the right hand, and a curved shield with the left, on which are two lions combatant. The inscription below commences "Hector de troya priamis filius," and ends with "Antequam Christus fuit natus."

(*b*) "Rex Alexander" is the middle figure, and seen in profile. He is in full armour, advancing to the right. His helmet is a sort of crown, from the spike on the top of which float two bandelettes or ribbons. He carries erect with the right hand a straight sword, and holds a shield with the left hand, on which is a lion rampant. The inscription below begins with "Secondus fuit Alexander vocatus," and ends with "in babilonia quam nasceret christus."

(*c*) The third hero is "Julius Cæsar rex." He advances and looks towards the right hand, though not in profile. He is in full armour; the lower part of the crown-like helmet is encircled by a sort of turban. With the right hand he supports a peculiar kind of lance, and with the left a shield on which are three crowns. Long ribbons float away from his elbows and head-dress. A straight sword is at his left side. The inscription below begins with "Julius cesar tercius vocatur." The

end is not decipherable, with the exception of the words *annus* and *antequam* perhaps.

SECOND SHEET.

(*d*) The first hero on the left is "Nobilis Josue." He stands directed towards the right. He is beardless. A single feather decorates his cap, from which ribbons float away, as also from his arms. Joshua bears erect a straight sword with the right hand, while a shield hangs by its strap from the left. On the shield, the field of which is chequered, is a dragon or a cockatrice. The inscription below has come off but imperfectly in the impression, but the words "ille nobilis josue" of the first line and "nativitate christi ut dicunt apte' of the last line are plain enough.

(*e*) "Rex David" is the central figure of the second sheet. He stands directed towards the right, draped in a long robe with fur at the bottom, and tight around the waist. The arms of the robe are cut short below the shoulders, and armour then presents itself. From above the elbows single broad scarves float upwards; a scarf with double ends is around the waist. In David's right hand is a scimitar, and from his left depends a shield on which is a harp. The inscription below begins with "Quintus david vocabatur," and ends with "Ante datum christi incarnacionis."

(*f*) The hero on the right is "Judas Machabeus." He is in armour, holds erect a sword with the left hand, and with the right a shield, on which are three birds. A scarf flutters from his dress and from his waist, and ribbons flutter from his shoulders. The inscription below commences "Sextus fuit verus Judeus," and ends "Ante datum christi incarnacionis."

THIRD SHEET.

(*g*) The first hero on this sheet is "Artur Rex." He is clad in armour, wears a crown surmounted by a small cross, and advances towards the right. With the left hand he supports an imperial orb, and with the right a long straight sword. An octangular escutcheon is below, and to the right of the figure, on which is a black, two-headed eagle; the crest is a helmet. The inscription below begins thus: "Artur fuit in ordine primus," and ends with "Obiit artur rex illustris."

(*h*) The middle figure is "Karolus rex." He stands with outstretched legs and arms akimbo; he wears armour, and a crown upon the head surmounted by a small cross. With the right hand a sword is held erect, and with the left an imperial orb is supported. As with the last figure, long, narrow ribbons flutter off from the arms. An octangular escutcheon is below

and to the right of the figure, the field of which is parti per pale, having a demi-eagle of the empire on the dexter side, and three fleur de lys sinister. The inscription below begins with "Karolus rex et imperator," and ends "post mortem christi viii^{i}? et xli$\overline{3}$? annis?

(*i*) The last of the nine heroes represented is "Gotfridus de bulion." He is seen in profile directed towards the right hand. He extends the right arm, holding erect a straight sword. From his left hand hangs an octangular escutcheon, having a helmet for a crest. The field is party per pale, a cross and five crosslets are on the dexter side, a lily-stalk and book on the sinister. Ribbons and scarves in abundance flutter away from the figure. The ground rises higher than in the case of the other figures, and is cut off obliquely at the left hand upper corner. The inscription underneath begins "Gotfridus de bulion fuit tercius," and concludes "post mortem christi xc^{i} annis."

The shields on each sheet, it may be remarked, are differently shaped to the other shields. Those on sheet 1 are in two instances straight-sided, with pointed bottoms, and in one case the shield is curved like a large scroll. The shields on sheet 2 have convex and concave sides; those on sheet 3 are octangular, with curved sides.

[$9\frac{2}{8}$ in. $\times 12\frac{2}{8}$ in.] [Margin.]

H 12. Death and the Wheel of Fortune — Germany, 15th Century.

On the left hand in the composition is placed the 'wheel of fortune' on a high pedestal, to the left of which stands a blindfolded woman who turns round the wheel by a handle fixed to one of the spokes. On the right-hand portion of the circumference of the wheel is a young man mounting it, and holding vigorously by his arms and crossed legs. From his left arm hangs, by a double cord, two heart-shaped shields, on one of which are AE as open letters, and on the other ATR also open. From over this person's head a long waved scroll runs down to the middle of the print, having inscribed on it in contracted forms, *mens potest habere regimen virtutum ni prius excussetur magisterium viciorum augustinus.* On the top of the wheel sits a king on a cushion, bearing crown and sceptre, and having a curved scroll proceeding from the left hand, on which is inscribed *ero* (?) *fortuna . diu patebit vota secunda in corde teneas tu deum ipse tuñir* (?).

On the left and descending part of the wheel, is a man whose fall seems threatened, but who holds on tightly with his arms and legs. A scroll runs from his mouth downwards and behind the female turning the wheel, on which is inscribed from Boethius (*de consol. phil.*) *in omni adversitate fortunæ infeli-*

cissimum est genus infortunii fuisse felicem. Between the head of the man and the scroll are the letters zli.

From the lowest part of the wheel is falling—though still holding on by means of his legs—a man who holds a long broad scroll with his left hand, on which is the following inscription, altered from Job caps. 29 and 30. *Quis mihi det ut sim juxta menses pristinos quando lavabant pedes meos/butero et petre fundebant mihi riuos olei quando precedebant ad portam civitatis et in platas cathedram ponebant mihi uios* (?) *nunc autem derident me iuvenes. Job 2° ca°.*

Between the woman turning the wheel and the pedestal of the latter is a scroll, having on it *ullamne humanis rebus constanciam in te putas eum ipsum / sepe hominem velox hora dissolvat. boecius li° 2°.*

At the upper left-hand corner of the print is a half-length figure of Christ resting on clouds. In his left hand is an imperial orb, surmounted by a labarum or banner of victory, and from the right hand runs downwards a double cord, which is attached to the handle of the wheel of fortune turned by the blindfolded woman. Below the clouds, on which rests the Saviour, runs downwards a wide scroll, on which is inscribed, *Ecce ego mitto angelum meum qui precedat te in via observa eum et / audi vocem eius et si audieris vocem eius et feceris omnia que loquor inimicus ero inimicis tuis et affligam affligentes te. exodi xxiiii°. ca°.*

On the opposite, or right-hand side of the design, is the tree and the ship of life. The tree appears bearing twenty-three buds in the form of heads arranged in three rows. The heads are those of persons of different conditions of humanity, and of whose bodies more or less is seen. A pope crowns the top row, a king sits in the middle of the central row, and a female with a unicorn is in the middle of the lower series. The stem of the tree is rooted in the ship. At the root *dies* and *nox* in the shape of two animals are gnawing. Above the tree, to the left, hovers a bird with a twig in its mouth. On the bank, to the left, by the hull of the ship, stands Death, about to discharge an arrow at the Tree of Life. From his right hand falls a short scroll, on which are the words *nemini parco.*

Below, in the middle of the foreground, lies a corpse exposed in an open tomb, the head being towards the left hand. The sex of the body is not distinguishable. Below the tomb are the words, *Si quis esset stultus qui nolet credere verum hic oculos levet et respiciendo credet.*

From the head of the corpse, and above the tomb, runs a long scroll, having inscribed on it, *Revetetur pulvis in terram unde erat et spiritus redeat ad ipsum qui dedit illum. ecclesiastes 2°.*

In the upper half of the composition, and between the wheel

and the tree, is part of the figure of a monk, holding, with both hands, a large scroll, on which is inscribed eight lines of latin poetry beginning, "*Non jam extinctum speculum in tumba sepultum*," and ending with "*Et fosse factura relinquitur que sibi.*" These lines appear to have reference to the person lying in the tomb below.

At the top of the print is a horizontal tablet between the tree and the king, on which are the words, *Manet spectator desuper cunctorum prescius deus visionisque ejus presens semper eternitas / cum nostrorum actuum futura qualitate concurrit bonis premia malis supplicia dispensans / boecius de consolatione philosophie li cv°.*

Below this horizontal inscription is a short scroll, on which are the words "in spectatores pictor."

One of the more favourite subjects of later middle-age art was the representation of the conditions and phases of human life, and the mutability and changes of fortune which attend them in the form of a revolving wheel, to which were attached various figures who appeared to be going round, up and down with it. Such representations, frequently conjoined with inscriptions and allegoric accessories, may be seen often at the doors of Gothic ecclesiastical buildings; in the coloured glass of large round gable-windows, in the miniatures of manuscript books, and in the woodcuts of typography. The like symbol may be met with in the series of old cards known as *tarots.**

The Tree of Life has been described by Sebastian Brant (Carmina Bazil, 1498, 4), as the tree of years, the winged inhabitants of which are destroyed by a black and white rat, which are eaten up in their turn by a cat, who, in the engraving before us, may be presumed to be represented by Death, upon earth the grim destroyer of all things, discharging his dart at the people on the tree.

Sotzmann, who has described in minute detail the curious example under consideration (*Deutsches Kunstblatt* for 1850, pp. 76, 85, 94), is of opinion that the designer of it was a monk, and that it was copied in parts from certain illuminated pen-drawings in a manuscript of the 16th Century, by Graff Wilhelm Werneruz Zimbern (Simmern). That the designer illustrated what may ensue from Fortune and Death—the two lateral symbolical representations in the composition—by selecting the recent (March 27, 1482) demise of Mary of Burgundy, wife of the Emperor Maximilian I. When only twenty-six years of age, and in the midst of happiness, she was killed by a fall from her horse when out at falcon sporting. The dead person delineated in the tomb is meant for Mary of Burgundy.

* See the 'Descriptive Catalogue of Playing and other Cards in the British Museum,' vol. i., p. 152, Appendix, p. 55, plate 3.

In connection with this point M. Renouvier observes ('Histoire de l'Origine et des Progrès de la Gravure,' etc., p. 131), "I have seen this print at the British Museum. I would not be so positive, as regards the subject, as I would as respects the author of it, though I must admit that I have not read all the legends inscribed upon it. It is an historic and moral placard on the death of a great personage, who is not named, and who appears to me to have been a man and not a woman—Charles the Bold, for example, rather than his daughter. The technical execution, "*à estompages et plumetis*" like that of our Master, is nevertheless smaller and heavier, and the very insignificant figures do not indicate an artist."

Among the engravings of the early Anonymous Masters, "There are certain ones," remarks Sotzmann (*Op. cit.*, p. 76), "which arrest attention at first view of them. These are examples, often of folio size, in which several connected representations drawn from history or legends are combined as a definite series, or are included in a single print, and which are explained by a number of inscribed tablets, or by other inscriptions placed in various parts of the designs. Partly from this circumstance, and partly from their technical execution, these prints have withal about them a very antique look, reminding one of the early zylography and "flying" sheets of the card printers and painters with which, indeed, they are immediately connected. Their number has been recently increased—to me at least—by an engraving which I saw recently in the possession of a print-dealer here, but which, from the high price asked for it, viz., 1000 francs (£40), has found its way unfortunately into England."

[$8\frac{6}{8}$ in. × $12\frac{1}{8}$ in.] [Cut.]

THE MASTER OF THE YEAR 1466, OR ℭ 𝔖, AND HIS SCHOOL.

ℭ𝔖 1466,

With the work of the present Master and his school commences the positive history of copper-plate engraving in the Netherlands and Germany as a really artistic procedure both in technical execution and design. This procedure was to be further advanced by Martin Schongauer and his school, and culminated at length in the practice and influence of Albrecht Dürer, and Lucas van Leyden. The Master must be considered as the first of the systematically fine workers of the Northern schools of engraving, but certainly not as the earliest of their members. As we have elsewhere remarked

('Introduction to the Study and Collection of Ancient Prints,' vol. i., p. 294), on examining a fine series of the Master's works, we are struck with the beauty of the technic in many of the prints, there being in fact evidence of such surety of method and such excellence of result that one could not for a moment suppose that these engravings were really tentative specimens in a novel process. On the contrary, we feel satisfied that engraving on metal must have been practised for some time before such results could have been produced. As M. Duplessis remarks of the Master in his 'Histoire de la Gravure' (p. 233), "his clean and highly precise burin cuts the copper with surprising facility; though his drawing may be of contestable correctness, it is yet expressive and personal; his compositions offer variety, and are often happily actioned." The 'Adoration of the Magi' [H 22-23] forcibly recalls to mind some of those miniatures of the 15th Century of which so much is made—and *rightly*—at the present time. Linked to mediævalism by doctrines and practice, the Master of 1466 did not seek that beauty such as the early Italians always expressed. Precise form and largeness of drawing were for him but of secondary importance. That to which he applied himself before all things to produce, and to which he often attained, were the naive feeling and correct expression of the figure which he had placed in action. In this he approached those extraordinary artists towards whom we have too long evinced an august indifference, artists who constructed Strasburg Cathedral and our superb monuments of the middle ages. Like them he was masterly in his ornamentation, and when he drew the human form he bestowed on it a stamp of naive simplicity which is not without majesty and a special beauty of its own. That his heads are often too large, his hands and feet too slight, the folds of his draperies too much broken up, must be freely admitted. But equally with material correctness and the faithful representation of reality, has not art yet the mission of expressing a sentiment, of embodying an idea? In this respect we may say that the Master of 1466 merits praise only. He is the first German engraver who dreamt of applying his abilities in the service of expression and of thought.

It must be remembered, however, that there are considerable differences among the prints attributed to the present Master, and even those bearing his mark, for while the majority are executed with much delicacy, other pieces exhibit far less of this quality; and again several good examples offer a different type of drawing in the youthful heads, in so far as the latter have noses not after the distinguishing character to be met with in his other engravings. Careful study of the works which have been attributed to the Master leads to the conclusion that he had many pupils and followers, who in part

affiliated a certain style of their own on that of their teacher, or distinguished themselves only by a weaker manner than that of their prototype. To quote M. Duplessis once more—"In the prints of the Master of 1466 by the side of great faults may be found always something of elevation and intention which reveals the artist, even when the means he resorts to do not allow of his witnessing in a complete way to the amount of his power. Among his imitators, on the contrary, these same great faults exist, but they are not redeemed by anything. The type of the figures are of absolute vulgarity, and the sentiment of expression appears unknown to them. We must be cautious then in the attribution of prints executed on metal in Germany during the second half of the 15th Century. In allotting to the Master of 1466 a great number of pieces altogether unworthy of him, we run the risk of removing the artist from a rank to which he is entitled both from his mastery of expression and power of technical procedure" (*Op. cit.*, p. 236).

Of the personal history of the Master of 1466 next to nothing is known. We may state, however, that he almost certainly worked from 1461 to 1467. There are two prints [H 49, H 59] which have the date of 1461 upon them. This date, however, is in both instances a fictitious one, one not originally engraved by the hand of the Master. This matter is discussed further on when the prints are considered. Nevertheless there is, according to Passavant, "a game of cards engraved by him, in which may be found the portrait of Charles the 7th, king of France." This indicates that our Master already practised the art of engraving at this epoch [1461], since this prince died on the 22nd of July of this same year, and it is not at all likely that his portrait would be chosen at an after period instead of that of his successor to introduce into a game of cards. On several of the Master's prints the date 1467 is engraved. His sphere of labour has been variously assumed. He has been allotted to the Pays-Bas, to the Lower Rhine, and to Upper Germany. According to Frenzel, he was originally either of Salins or of Lorraine. M. Ernest Harzen was of opinion he very likely resided at Cologne or at Valenciennes; in 1466 he was in Switzerland, afterwards in Swabia, and finally at Strasburg. The same writer thought our ℭ ℌ to be the initials of the name Egidius (Gilles) Stechlin, and those of the Master of 1466.

Nagler asserted that "he was now [1860] more than ever convinced that the Master ℭ ℌ was in origin of Upper Germany, and that quite as likely lived in Bavaria or Upper Austria as in Cologne."

In former times [Christ 1747] the Master was called Cornelis Engelbrechtsen. At one time Nagler thought ℭ ℌ was a native of Munich, and was named Erhard Schoen, but afterwards adopted an

old tradition that the initials E S implied E. Stern, who was really the same Cornelis Engelbrechtsen that Van Mander had adopted.

Ample details connected with the polemics of this question may be found under the following heads: Bartsch, vol. vi., p. 1; Passavant, vol. i., p. 202; vol. ii., p. 33; Nagler, *Monogrammisten*, vol. ii., p. 557, No. 1477, p. 654, No. 1763; Sotzmann, *Deutsches Kunstblatt*, 1854, No. 9, p. 75.

H 13. **God and Adam and Eve by the Tree of Knowledge**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 4, No. 1; Ottley, vol. ii., p. 597, No. 1.

A facsimile of this engraving is given by Ottley in his work on 'Scarce and Curious Prints,' plate 29. See also page x., *loco*.

Without signature and date.

[$7\frac{1}{2}$ in. × $5\frac{5}{8}$ in.] [Very small margin.]

H 14. **Samson rending the Lion in the presence of a Young Female**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 5, No. 5; Ottley, vol. ii., p. 597, No. 5. See Passavant, vol. ii., p. 41, No. 4–6.

Without signature and date.

[$4\frac{7}{8}$ in. × $3\frac{3}{8}$ in.] [Small margin.]

H 15. **The Judgment of Solomon**—Second half of the 15th Century.

A photographic copy of a scarce print in the Douce Collection at Oxford. It is described by

Bartsch, vol. vi., p. 6, No. 7; Ottley, vol. ii., p. 596, No. 7; and is referred to by Passavant, vol. ii., p. 41, No. 7.

Neither signature or date is present.

[$7\frac{1}{2}$ in. × $5\frac{3}{8}$ in.] [Copy.]

H 16. **The Angelic Salutation**—Lower Germany, second half of the 15th Century.

The scene is laid within a low and vaulted Gothic chamber, in the middle of which kneels the B. Virgin, facing the

spectator. On her left is a low altar; on her right the Angel Gabriel. The Virgin has turned round towards the latter, inclining her head over the left shoulder and looking meekly towards the ground. A book is in her right hand; the left hand is slightly elevated, as if in humble recognition of the announcement made to her. A circular nimbus is over her head, having within it the Holy Spirit as a dove descending on a ray of light, which streams through the upper opening of a large window by the side of the altar. The long and wavy hair of the head falls over the shoulders to the waist, and the well-cast folds of the mantle lie across the foreground of the composition. The Angel on our right kneels close beside the Virgin, looking attentively at her as he unrolls a scroll between his hands. The scroll is devoid of inscription. On the low altar, to the left of the Virgin, is a fringed altar-cloth, open book, and two candlesticks; the near side of the altar is formed by a little door which is slightly open. The Gothic window beyond the altar has two chief and four secondary divisions. On the sill of the lower division, near the right shoulder of the Virgin, stands a vase of flowers, among which is a lily. Behind the Angel appears the doorway of a passage, above which is a small opening.

The composition is bounded on each side by a slender circular pillar, which supports a rounded arch of the room. The ground is pavemented.

There is neither signature nor date.

This engraving is a fine example of the master, and has not been described by either Bartsch or Passavant. Duchesne—'Voyage d'un Iconophile,' p. 28—alludes to a print of the present Master in the collection at Munich, in which the Virgin of an 'Annunciation' holds a book in her right hand, and which print was not known to Bartsch. But then Duchesne describes the Virgin as "*debout* au milieu d'une chambre," while in our example she is evidently kneeling.

The engraving has unfortunately been cut to the quick.

[$5\frac{7}{8}$ in. × $4\frac{3}{8}$ in.] [Cut.]

H 17. **The Angelic Salutation**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. x., p. 1, No. 2.

Referred to by Passavant, vol. ii., p. 50, No. 114.

There is not either signature or date. The print appears to be a copy of a work of the Master himself by one of his school. The original is described by Passavant as being in inverse way to the present engraving, and as being at Dresden and Munich.

[6 in. × $4\frac{3}{8}$ in.] [Small margin.]

H 18. **The Angelic Salutation**—Lower Germany, second half of the 15th Century.

Within a chamber of Gothic character kneels the Virgin, somewhat to the left and facing the spectator. She is before a low altar on the left, from which she appears to have turned round to the announcement of the angel, who kneels on the right. Mary raises the right hand, as in attention to the latter, and places her left hand on an open book upon the altar. Before the nimbus over her head descends the Holy Spirit as a dove, having a cruciform nimbus; on a beam of light beyond, and streaming through the open lower part of a window, a diminutive figure of Christ, bearing a nimbus and cross, descends. On our right hand and somewhat behind the Virgin kneels Gabriel, bearing a sceptre in his left hand, and holding the lower end of a scroll in his right hand, the upper end of the scroll passing round the sceptre. There is not any inscription on the scroll. A small cross rises from the brow of the angel. On the top of the altar or desk is a vase of lilies. Behind, and forming the background of the composition, are the lower parts of two windows, by the sides of which, in the embrasures, stand the figures of three prophets with scrolls and a figure of a king. Below the wall by the open window and between the Virgin and angel may be seen part of the back of a chair.

There is not either signature or mark. The engraving is not probably by the Master himself, but by one of his immediate scholars. The technic is not fine generally, and the architectural accessories are not of first order.

[$4\frac{7}{8}$ in. × $3\frac{1}{8}$ in.] [Cut.]

H 19. **The Nativity**—Lower Germany, second half of the 15th Century.

In the middle of the composition and slightly to the right hand kneels the B. Virgin, with joined and upraised hands, adoring the infant Saviour, who lies undraped and extended on the ground before her and between her and St. Joseph—a somewhat diminutive figure—who kneels on the left. The Virgin bears a circular nimbus, and is draped in tunic and mantle, the latter lying in heavy folds behind her on the ground. The head of the Virgin Mother is inclined over her right shoulder, and the long hair falls below the waist. The infant Christ is surrounded by a radiant aureole. St. Joseph seems to rest on one knee only, bears a candle (?) in the left hand, and slightly extends the right toward the infant Saviour. From behind St. Joseph a low wall runs up towards the right hand to meet a corner tower of a building which forms the background on the right of the composition. Through an open doorway of the building may be seen the cattle in the stable. On the top

of the wall may be observed a cloth, book, and vase containing a plant. The background between the tower and the left limit of the design is formed by a landscape, at the lower part of which a wattled fence runs up obliquely from where the wall and the tower join. A female is descending from over this fence by means of a small ladder, and is assisted by a woman immediately to the right of her. The descending woman has a lanthorn in her right hand. Beyond the wattled fencing is a hilly ground with trees and buildings on its summit. On a hill behind the tower a shepherd is seated; he looks up to the announcing angel, descending from heaven near the top of the tower. The angel carries a long scroll, and has the body so marked as intended to convey, we presume, the idea that he is feathered.

Bartsch describes (vol. vi., p. 8, No. 11) a print which we take to be an original one of the Master himself, of which the present engraving is a copy in reverse by one of his immediate scholars.

Passavant refers to the present example and—we presume from what he states—considers it to be the original and not the copy (*op. cit.* vol. ii., p. 51, No. 121). In this composition (also in H 21) there is an incident represented the meaning of which may not be at first apparent to all:—

"We must seek for the accessories and circumstances usually introduced by the painters in the old legendary traditions then accepted and believed. Thus one legend relates that Joseph went to seek a midwife, and met a woman coming down from the mountains, with whom he returned to the stable. But when they entered it was filled with light greater than the sun at noonday; and as the light decreased, and they were able to open their eyes, they beheld Mary sitting there with the infant at her bosom. And the Hebrew woman, being amazed, said, 'Can this be true?' and Mary answered, 'It is true; as there is no child like unto my Son, so there is no woman like unto his mother.' These circumstances we find in some of the early representations, more or less modified by the taste of the artist. I have seen, for instance, an old German print in which the Virgin 'in the posture and guise of worshipper,' kneels before her Child as usual; while the background exhibits a hilly country, and Joseph, with a lanthorn in his hand, is helping a woman over a style. Sometimes there are two women, and then the second is always Mary Salome, who, according to a passage in the same popular authority, visited the mother in her hour of travail." ('Legends of the Madonna,' p. 220.) Hence in the present composition two actions are represented—first, the coming of Salome, with the midwife in readiness for the event; and, secondly, the event accomplished.

There is not either signature or date.

[5⅛ in. × 3⅛ in.] [Small margin.]

H 20. The Nativity—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 9, No. 12; Ottley, vol. ii., p. 598, No. 12.

There is neither signature or date.

[$5\frac{5}{8}$ in. × $4\frac{1}{2}$ in.] [Cut.]

H 21. The Nativity—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 10, No. 13; Ottley, vol. ii., p. 599, No. 13.

There is neither signature or date.

[8 in. × $6\frac{3}{8}$ in.] [Cut.]

H 22. The Adoration of the Magi—Lower Germany, second half of the 15th Century.

The Blessed Virgin sits in the middle at the open side of a stable, supporting the Divine Infant, who is undraped, upon her left knee. A large plain nimbus is present, the hair is long and wavy, the mantle large and well cast in its folds. Before her and the holy Child kneels the eldest of the Magi, Caspar, bald and beardless, offering an open casket full of gems. He has cast down his coronet on the ground before the Virgin's feet. On the next plane, and between Caspar and the Virgin, stands Melchior, bearded, and with a turban. He holds a vase in the left hand, and raises the right hand in adoration. Beyond and to our right is the third Magus, Balthasar, seen in profile, and bearing a horn-shaped vase. On the left hand is the stable, under which stands Joseph, holding a taper in the left hand, and leaning with the right upon a staff. He looks upwards and outwards towards the west. Behind St. Joseph and within a low stall are the ox and the ass. Above the stable is the "star in the east," at which two shepherds on a rocky elevation behind the stable are gazing. In the background on the right hand are a river and castle beyond.

Passavant has noticed this example, vol. ii., p. 52, No. 125.

There is not either signature or mark.

[$5\frac{6}{8}$ in. × $4\frac{2}{8}$ in.] [Small margin.]

H 23. The Adoration of the Magi—Lower Germany, second half of the 15th Century.

A copy by the Amand-Durand process of an engraving in the possession of M. E. de Rothschild.

The Virgin is seated in the middle of a landscape before a dilapidated stable. She supports the infant Christ on her left

knee, gazing down upon him in affection. A plain nimbus is above the holy Mother's head, a cruciform one around the Saviour's. On our left hand, in the immediate foreground the eldest of the Magi kneels in adoration, while on the opposite side kneels the second Magus, displaying his offrance of a cup of treasure. Behind the latter person stands the youngest Magus, holding up with the right hand his horn of precious contents, while with the left hand he removes the turban from his head. Behind this group of figures and from the dilapidated stable on the left appears St. Joseph, who gazes earnestly on the scene before him. From the further part of the stable and towards the right hand an ox looks out, and behind the ox appears an ass. In the sky at the upper right-hand corner of the print appears a diminutive angel, holding a large star with both hands. A shepherd, sitting on the ground visible through the stable, gazes up at the star. In the background the landscape is somewhat rocky, and two chateaux may be seen.

Described by Passavant, vol. ii., p. 52, No. 124.

[$5\frac{6}{8}$ in. × 4 in.] [Photographic copy.]

H 24. The Slaughter of the Innocents—Lower Germany, the second half of the 15th Century.

Herod stands on our right hand, leaning on the top of a low wall. He is clad in a loose mantle, tight hose and pointed shoes, and wears a low conical hat with turned-up brim. He bears a sceptre in the right hand. He appears as if directing the massacre of the children on the ground before him. An executioner stands near the wall holding up a child by its left leg, head downwards, and bringing the point of his sword close to the chest, while he looks at Herod for the approval of its slaughter. Three mothers, more to the left hand, bewail the loss of their children; five of the latter lie dead on the ground; one is held up by a mother who kneels in the middle of the composition. Both back and foreground are plain and unworked, with the exception of some small shadows cast by the children where they lie. Rather more than half-way up the print is a horizontal line, as if indicating the boundaries of the fore and backgrounds. On the narrow shadow side of the wall, just above Herod's knee, are two letters which we read as 𝔇 𝔖 or the Gothic letters 𝔈 𝔖, the 𝔈 being reversed, the engraving being probably a copy by one of the School of the Master, whose initials have been added in this peculiar manner. The print has been described by Wilson in his 'Catalogue Raisonné of the Select Collection of Engravings of an Amateur,' p. 105, who asserts it to be "without name or mark," while Passavant

(vol. ii., p. 81, No. 1) and Nagler ('Monogrammisten,' vol. ii., p. 527, No. 1380) read the letters on the wall as D S.

With signature, but without date.

[10⅜ in. × 6⅜ in.] [Cut.]

H 25. **The Baptism of Jesus Christ**—Lower Germany, second half of the 15th Century.

Christ stands in the middle, directed in action towards the left, in a stream which runs down the centre of the composition. A cruciform nimbus with rayed disc is present; a loin-cloth, with long ends fluttering to the right, is about the body. Our Lord joins his hands over the chest, and looks with humility downwards. John the Baptist kneels on the left hand; he bears a nimbus with rayed disc and large mantle, and pours water from a small vase in each hand over the head of the Saviour. On the right hand, balancing the Baptist, kneels an angel, holding the garment which Christ has thrown off ere he passed into the water. Above the latter person is God the Father on a radiant cloud, and with cruciform nimbus having a rayed disc. He supports with the left hand the Holy Spirit as a dove, and raises the right in benediction as he looks down upon the Son. Bulrushes are in the stream and large-leaved plants on the banks and foreground.

Without signature and mark.

Passavant, vol. ii., p. 53, No. 129.

[5½ in. × 3⅝ in.] [Cut.]

H 26. **The Baptism of Christ**—Lower Germany, the second half of the 15th Century.

Christ stands in the middle, slightly directed in action towards the left, in a stream which runs down the centre of the composition. He raises and joins the hands over the chest. A loin-cloth with large end to the right is present, as also a cruciform and radiant glory. On the left hand kneels John the Baptist, having a radiant glory, mantle, and loose tunic. He supports a closed book with the left hand, and raises the right as in benediction as he looks upward towards God the Father. On the right hand kneels an angel, holding Christ's garment, which he has thrown off ere entering the water. The angel bears a small cross on his forehead. Above the head of the Son appears God the Father on radiant clouds. He bears a cruciform glory, and supports the Holy Spirit as a dove on the left hand. A cruciform nimbus is over the head of the latter. A long waved scroll devoid of inscription runs up on each side from Christ's head towards the angles and middle of the print.

At the left-hand upper angle is the symbol of the sun, at the right-hand corner is that of the moon.

Bulrushes and flags are in the stream, and large-leaved plants on the bank and foreground. In the water to the right of our Lord are two swans; on the left is a bird perched on a stump which projects from the stream.

There is not either signature or date.

Described by Ottley, vol. ii, p. 599, No. 14; Passavant, vol. ii., p. 52, No. 128. The latter author wrongly describes two angels as being present.

[$7\frac{3}{8}$ in. × $5\frac{1}{8}$ in.] [Cut to limits.]

H 27. **The Transfiguration**—Lower Germany, second half of the 15th Century.

In the middle of the design stands Christ on a small eminence. He wears a plain nimbus, mantle and tunic, the drapery being well cast. Christ raises the right hand as in benediction, and supports an imperial orb with the left. Below in the foreground are the three disciples, Peter, James, and John, looking up at the glorified figure of the Lord and raising their hands before their faces as though human eye could but with difficulty look on him whose "raiment became shining exceeding, white as snow, so as no fuller on earth can white them." Circular nimbi are over the heads of two of the disciples, but not over the figure in the middle, whose back is turned toward the spectator.

Above and behind our Lord and on the left kneels Moses receiving the tables of the law from God. On the right hand Moses exhibits them to the people. Between these figures of Moses, and above Christ, appear half-length figures of Moses and Elias. Moses, on the left, supports the table of the law, Elias on our right places the right hand over the chest, and looks down on Tabor.

There is not either signature or date.

Passavant, vol. ii., p. 53, No. 130.

[$5\frac{7}{8}$ in. × $4\frac{2}{8}$ in.] [Small margin.]

H 28. **Christ on the Cross with ministering Angels**—Lower Germany, second half of the 15th Century.

A photographic copy of a scarce engraving not described by Bartsch, but referred to by Passavant, vol. ii., p. 53, No. 132.

The cross rises in the middle of the design from a stony grassy bank. Over the head of the Crucified is a cruciform nimbus with radiant disc. The head is inclined over the right shoulder; the ends of the loin-cloth flutter to the right. Below the transverse beam of the cross and on each side of the

Crucified is a ministering angel holding a cup to receive the blood from the wounded hands. Part of the body of one of the angels is visible through the drapery being open in front; the body is feathered. Below on our left hand stands the B. Virgin, looking up at our Lord. She is draped in mantle and tunic, and bears a nimbus with radiant disc. She bends her body over to the left as she raises her hand towards Christ. On the opposite side stands St. John, who looks down on the ground. He is draped in mantle and tunic, and bears a nimbus having a radiant disc. His left naked foot protrudes beyond the tunic. St. John raises the right hand over his chest, and supports a closed book with the left one. Large-leaved plants are in the foreground.

Neither signature or date is present.

[$8\frac{6}{8}$ in. × $5\frac{7}{8}$ in.] [Copy.]

H 29. **A "Pietà"—Lower Germany, second half of the 15th Century.**

In the middle is the B. Virgin, half kneeling, and supporting the body of the Crucified with the right knee. She looks down in sorrow on her Son, clasps her hands, and inclines the head over the right shoulder. Her mantle is voluminous, lying in heavy folds on the ground, and receiving on it the body of our Lord, which lies from left to right in a bent and constrained position. On the left hand, by the head of the Crucified, kneels St. John. He has a nimbus, mantle and tunic. He places the left hand over his chest, and with the right hand supports the head of the Saviour. He looks sorrowfully towards the spectator, inclining the head over the left shoulder. On the right hand is Mary Magdalene gazing in sorrow on the Lord, and raising the hand in amazement. A nimbus is present; she wears mantle and tunic.

This example is without signature and date. Passavant, referring to it, remarks, "Belle pièce, et d'une vive expression." (*Op. cit.*, vol. ii., p. 58, No. 156.)

[$4\frac{3}{8}$ in. × $4\frac{1}{8}$ in.] [Cut.]

H 30. **Christ appearing in the Garden to Mary Magdalene—Lower Germany, second half of the 15th Century.**

On the left hand kneels Mary Magdalene, looking up at Christ, who stands opposite on the right. He is draped in a mantle only, which is sufficiently open to show the wound in the right side. A large convex cruciform nimbus is present. Our Lord supports the cross of victory or labarum with the right hand and rests the left hand on the handle of a spade. The left naked foot projects from beneath the mantle, and exhibits the

wound it bears. The Magdalene has a bordered nimbus, and is draped in mantle and tunic. She raises her hands and looks up at Christ, throwing her head backwards and over the right shoulder. Between her and the staff of the labarum is the vase of ointment on the ground. Behind the group runs a wattled fence across the print, within which rise two trees, the trunk of the tree on the left being hidden by the figure of the Magdalene. On one of the stout upright stakes of the fence is perched a bird. Plants and herbage in the foreground indicate the garden-like character of the scene of action.

This engraving is an admirable example of the Master as regards both design and technic. It is moreover a fine impression.

There is not either signature or date.

[$3\frac{7}{8}$ in. × $2\frac{7}{8}$ in.] [Slight margin.]

H 31. Five Subjects from a "Passion" Series—Lower Germany, second half of the 15th Century.

Two of the following examples are original engravings; three are photographic copies from prints in the collection of the late Mr. Huth.

Twelve subjects of this "Passion" sequence have been referred to by Bartsch, vol. vi., p. 11, No. 15–26; and by Passavant, vol. ii., p. 42, No. 15–26, who describes more fully those of the series which Bartsch himself had not actually seen. From the statements of Passavant it is evident that the present two engravings, A and B, are impressions from the metals after the latter had been heavily reworked. Ottley has referred to the series in vol. ii., p. 600, No. 15–26.

A. Christ before Pilate.

Pilate is seated on a tribunal or canopied chair placed on the left-hand side of the composition. He turns round to attend to the message brought to him by his wife's servant, whose head appears through an opening at the back of the chair. Pilate bears a sceptre in the right hand, and wears a surcoat and poulains. Christ, a somewhat diminutive figure, stands with bound hands before Pilate. A large cruciform nimbus is over his head. Two soldiers are close to Christ, and three others are behind. One of the latter carries a trident-like spear, another a lance with a pennon, a third a lance with a banner. The background is plain and unworked, the foreground marked only with simple oblique hatching from left to right, the hatching passing into mere points.

[$3\frac{6}{8}$ in. × $2\frac{7}{8}$ in.] [Cut to limits.]

B. The Flagellation.

Christ is bound to the central supporting column of an angular Gothic chamber, the general action of the body being towards our right hand, but the head being thrown over Christ's right shoulder. An attendant on the right hand is about to strike our Lord with a scourge; on the opposite side is one ready to use a rod. Behind the latter person is an open doorway, through which appear some buildings on a hill. A latticed window is behind the column to which our Lord is bound, and an open window is behind the jailer with the scourge. The floor is pavemented in perspective. A sectional view is given of the lateral supporting columns of the chamber.
[$3\frac{6}{8}$ in. × $2\frac{7}{8}$ in.] [Cut to limits.]

C. Christ despoiled of his Garments, and the B. Virgin tying a Loin-cloth around him.

Christ advances towards our left hand, and is stripped as he advances by a man who thrusts himself before him. A large cruciform nimbus is around our Lord's head. Close behind him is the Virgin, who ties a loin-cloth around the pelvis. Behind the holy Mother is St. John. A cross lies on the ground before our Lord; over it has fallen the vestments of Christ, which are trampled on by the soldiers who strip our Lord. Behind and to the left are two other soldiers. The landscape is hilly, and in the distance is the city of Jerusalem, represented as a middle-age Gothic town.

On the subject of the Virgin applying the loin-cloth, vol. i. of this Catalogue, p. 37, No. 17, may be referred to.
[$3\frac{7}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

D. Christ on the Cross.

In the centre is a *tau* cross, on which is the Crucified. A cruciform nimbus is present; the loin-cloth flutters to the right. On the spectator's left hand stands the B. Virgin with hands raised before her chest, and looking sorrowfully down. On the opposite side stands St. John, before whom in the foreground is a radical-leaved plant—the only plant represented.
[$3\frac{7}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

E. The Resurrection.

An open tomb lies obliquely across the design. Our Lord arises from it about the centre, one leg being over the edge of the tomb. A large cruciform nimbus is present, the right hand is raised in benediction, and in the left hand is a labarum or banner of victory. One soldier lies asleep at the farther end of the tomb, a second lies before the tomb at its nearest angle to the spectator, while a third—on the off side of the tomb—has started up in wonder at the apparition before him.
[4 in. × $2\frac{7}{8}$ in.] [Copy.]

H 31, 2. Christ despoiled of his Garments—Lower Germany, latter part of the 15th Century.

A photographic copy of a print in the Oppermann Collection, sold at Berlin in May 1882. The original is evidently one from a "Passion" sequence. The event recorded is Christ stripped of his garments and buffeted in the presence of the B. Virgin and of a holy woman. Our Lord bears a cruciform nimbus, and stands directed in action towards our left. A man—grotesquely clad—on the left tears the drapery from his arms, while another person behind raises his hand to strike our Lord. Behind somewhat, and on our right, stands a soldier supporting a lance. Behind on our left stand the B. Virgin and attendant. The background is unworked or plain. The original formed No. 1222 of the sale catalogue, under which it was remarked: "Superbe épreuve, bien conserve, non décrite, et fort rare. H. 68, br. 49 mm."

[$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Copy.]

H 32. The Holy Sudarium displayed by St. Peter and St. Paul—Lower Germany, second half of the 15th Century.

St. Peter stands on our left hand, St. Paul on our right, each holding up with both hands and displaying the sacred cloth, on which is a large effigy of the head of the Saviour. St. Peter is, as usual, very bald; a plain nimbus is present. The head is inclined over the right shoulder, as the apostle looks down on the sacred cloth he holds, with strongly marked expressive features. He is draped in chasuble-like mantle and tunic. The former is fastened at the neck with a large brooch, and has a broad border adorned with precious stones, or with embroidered stars, as Nagler regards them. St. Paul is a somewhat shorter figure than is St. Peter, having the hair and beard full and flowing. A circular nimbus is present. St. Paul looks somewhat upward, inclining the head slightly over the left shoulder. He is draped in mantle and tunic, the latter being girded at the waist, whence hangs a clasped book. Above the Sudarium and between the heads and shoulders of the apostles are two large keys crosswise. In the upper triangle formed by the shafts of the keys is the pontifical tiara.

The sacred cloth, as it hangs displayed, occupies a considerable portion of the lower half of the composition, the head upon it being two inches long. Above the vertex and the ears spring up a few short rays, constituting a cruciform glory. The hair of the head and of the beard hangs down in formal and narrowly twisted curls. The eyes look straight and fixedly at the spectator, the brows are strongly knit together, the lips closely

pressed together, and the expression on the whole is stern, if not cross. The supporting figures of the sacred effigy stand on an angular dais or slightly raised platform. On the edge of the central step, immediately below the inferior limit of the Sudarium, are the signature and date as 𝔈 1866 𝔖. On the edge of the dais to the right and just by the feet of St. Paul is the mark *f*.

It may not be out of place to append here the remarks of Nagler, on this important and interesting work of the master: "This print, when compared with that of Bartsch, vol. vi., p. 32, No. 84—the Saviour in half-length figure—and Passavant, vol. ii., p. 58, No. 158, shows an evident progress in the drawing, as also in the greater freedom of technical execution. The type of the head of Christ is still that of Bartsch, 84, but the nose is more in proportion, not so exaggeratedly long as in the examples mentioned. The apostles, in their finely-cast and rich mantles, are dignified but, contrary to custom, not slender figures, but rather compact forms with expressive heads. On the right hand, at the foot of St. Paul, is a mark which simulates an old lower-case *f* in reverse. This mark, however, does not refer to any artist; it is to be considered only as an arbitrary stone-mason's sign, such as may be observed on the lateral walls of the 'Holy Mary of Einsiedeln.' In the example now before us the 'manner' of the praying Madonna alluded to, and of the figure of the Saviour, is ennobled; and we obtain from this circumstance further help in determining the true works of the Master 𝔈 𝔖 which are without signatures. In agreement with this we find coinciding the 'Descent of the Holy Spirit' (Bartsch, 27), the series of the 'Apostles with Christ' (Bartsch, 50–62), in a lesser degree the 'Adoration of the Kings' (Bartsch, No. 14), and no doubt several other pieces, a sight of which we have not been able to obtain. In all the compositions mentioned we recognise original works of the Master, and to him surely belongs the greater part of the drawing. Whoever fixes his attention on this point will not be surprised if we maintain that among the many prints which are now ascribed to the Master 𝔈 𝔖 a large portion show evident variations in the drawing and management of the technic, and that the artist must have engraved also at second hand after models." ('Monogrammisten,' vol. ii., p. 660, No. 3.)

Both signature and date are present.

Described by Bartsch, vol. vi., p. 33, No. 86; Ottley, vol. ii., p. 616, No. 86; Passavant, vol. ii., p. 45, No. 86; Nagler, *op. cit.*, vol. ii., p. 660, No. 3.

Ottley has given a facsimile of this engraving in his work on 'Scarce and Curious Prints,' plate 27. See also page x., *loco.* [$5\frac{7}{8}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

H 33. "Salvator Mundi"—Lower Germany, second half of the 15th Century.

A copy, three-quarters of a century old, of an extremely rare engraving by the Master ℑ ℌ. The original print has been described by Passavant, vol. ii., p. 58, No. 158, and by Weigel, 'Kunst' Catalogue, vol. i., No. 7885 *b*. Forty years ago the original print was marked in a sale catalogue at the price of £6. Now, were it to appear in good condition in the market, it is doubtful whether £160 would be able to procure it.

The following remarks of Nagler are worthy of attention: "This example is in considerable agreement with the 'Praying Mary,' Bartsch, vi., p. 48 [and H 54 of the present Catalogue], which we have enumerated under the initials ℑ ℌ 558, No. 1. The print of the Madonna bears the date of the year 1467; both prints, however, deviate so much in treatment from other prints of this date that without the signature we should not readily associate them with our present Master. . . . The engraver seems to have been a goldsmith, and it may be supposed that with these examples he gave to the world the first-fruits of his abilities. But against this view appears the Madonna of Einsiedeln, which is marked with ℑ 1466. This engraving belongs to the master-works of the artist; and if the drawing also of it originated with him, other models must have served for the bust of the Saviour and its analogues, which are more or less powerful, even somewhat coarsely-treated examples. It is even probable that he resorted to old drawings, since the Christ particularly is conceived after quite the ancient type."

Nagler, *op. cit.*, vol. ii., p. 659, No. 1.

With signature, but without date.

[$6\frac{2}{8}$ in. × $4\frac{3}{8}$ in.] [Copy.]

H 34. "Salvator Mundi"—Lower Germany, latter half of the 15th Century.

A copy by the Amand-Durand process (vol. vii., No. 34), of a scarce engraving by the Master which is in the National Collection at Paris. The date 1467, with the signature ℑ ℌ, is on the arch of the framework including the composition.

Described by Bartsch, vol. vi., p. 32, No. 84; Ottley, vol. ii., p. 616, No. 84. [$6\frac{3}{8}$ in. × 5 in.] [Copy.]

H 35. "Salvator Mundi"—Lower Germany, latter half of the 15th Century.

A copy by the Amand-Durand process of an engraving by the Master which was in the Collection of the late M. Galichon.

Described by Bartsch, vol. vi., p. 31, No. 83; Ottley, vol. ii., p. 616, No. 83. [$4\frac{1}{8}$ in. × $2\frac{5}{8}$ in.] [Copy.]

H 36. Christ with Angels bearing Instruments of the Passion—Lower Germany, second half of the 15th Century.

Christ stands erect in the middle of the composition on a stony and grassy bank. A cruciform nimbus with convex disc and a wreath of thorns are on the head. Our Lord is undraped with the exception of a loin-cloth, the end of which flutters to the left. Christ places the right hand near the wound on the right side of the chest, and holds up the other hand to show the wound in its palm. The wounds in the feet are exhibited, and the body is marked all over with drops of blood, those which run down from the wound in the chest being very large. By the feet of Christ and in the immediate foreground an angel kneels on each side. The one on the left is wingless, and holds in his right hand the three nails, in his left the rod and scourge. The angel on the right bears the lance and sponge, the staves of which cross each other over his chest. Both angels look up at Christ, who wears a marked expression in his countenance as he applies the hand to the wound of the chest. Above, and hovering in the air, are other two angels. The angel on the left hand bears the cross; the angel on the right the pillar and rope for flagellation.

This is a delicate and interesting example of the Master worthy of attention.

The impression has been coloured. Copies exist of it. One, smaller in size than the original, has been described by Bartsch, vol. x., p. 35, No. 67. Passavant, vol. ii., p. 58, No. 155, records another and larger copy, having at the lower right-hand corner the word Salus (Salus?) in Gothic letters.

Without signature and date.

[$5\frac{7}{8}$ in. × $4\frac{1}{2}$ in.] [Margin.]

H 36, 2. Christ in a Tomb, with Instruments of the Passion—Lower Germany, latter part of the 15th Century.

A photographic copy of a supposed unique engraving in the collection formed by H. E. F. Oppermann of Berlin.

Christ is seen standing in a tomb which rises to the knees. The tomb is placed obliquely across the composition. Christ stands opposite the spectator, but leans over towards our left hand, placing his right hand over the wound at his side. The left arm hangs down by our Lord's side. The latter is draped in a loose mantle, fastened at the neck, but open all down the front. The loin-cloth is very long, one end being thrown over the tomb in front. Behind the figure and tomb is a fringed curtain, on which are represented the cross, nails, hammer, spear-point, rod and flagellum. Below these the column of

flagellation runs across the curtain behind the back of our Lord. The top of the curtain terminates immediately above the head of Christ, where are the upper parts of two angels, who appear to support the curtain. The design is enclosed within an archway of Gothic design.

The present copy was taken from the sale catalogue of the Oppermann Collection which was sold at Berlin in May 1882. In the catalogue the original engraving was No. 1218, under which it was stated, *inter alia*: "H. 143, br. 92 mm. Pièce fort remarquable du plus ancien temps de la gravure, non décrite et probablement unique. Grandes marges." (*Op. cit.*, p. 96.)
[$5\frac{6}{8}$ in. × $3\frac{7}{8}$ in.] [Copy.]

H 37. **The "Arms of Christ"**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 34, No. 88; Ottley, vol. ii., p. 617, No. 88. Referred to by Passavant, vol. ii., p. 45, No. 45.

Of this engraving impressions of two different states are here present. A is an impression from the first state of the plate; B is an impression from the plate after it had been reworked.

Neither signature or date is present.
[$6\frac{5}{8}$ in. × $4\frac{1}{4}$ in.] [Small margin.]

H 38. **The Infant Christ on a Flower (a New Year's Card ?)**—Lower Germany, second half of the 15th Century.

On the top of the flower of an open tulip or lily stands the infant Saviour, directed in action towards the left hand. A somewhat convexed, disced, and cruciform nimbus is above the head, which is slightly inclined over the right shoulder. Above the nimbus runs the transverse limb of the cross. Christ is draped in a loose flowing robe joined at the neck and open down the front, disclosing the naked body. The folds of the mantle below flow to the right. The left wholly uncovered extremity is much advanced before the right one, which latter is seen in profile behind. From behind the shoulders of the figure runs a long waved scroll on which is inscribed Ein goot—selig jor in rather large lower-case Gothic characters. Christ holds one end of the scroll with the right hand, and throws back the left arm, raising the forearm and hand to a level with the chest. Below the principal and open blossom of the flower a stalk runs horizontally towards the right hand, from which spring foliage and a blossom at the end. At the left-hand corner below a former possessor of the engraving has written the date 1481, and enclosed it in a tablet.

This print of the School of the Master of 1466 was cursorily

referred to in the first volume of the present Catalogue (p. 147) in connection with a "metal cut" in relief of a like subject in a reverse way. The reader may there find what Wiegel has stated in regard to the intent and purpose of this peculiarly treated topic, and to which we will now add some further observations. It will be seen on making the reference we have given that Weigel regarded the print—then in his possession—as a New Year's greeting and symbol of the opening year, and as analogous in purpose to certain small earthenware bottles found in the tombs of the ancient Egyptians. This opinion he supported by a statement of Sir J. G. Wilkinson in his 'Manners and Customs of the Ancient Egyptians.' This statement we put as a note on p. 147 of the first volume. Soon after our manuscript was in the hands of the printer appeared the new edition of Sir J. G. Wilkinson's work by Dr. Birch,* in which the statement of former, *quoad* the bottles, was followed by the annexed correction in brackets:

"It is now known that these bottles are of a comparatively recent period. M. Prisse discovered, by questioning the Arabs of Cairo engaged in selling objects of antiquity, that they confessed the bottles were never found in the tombs or ruins, and that the greater part of the bottles came from Quos, Keft, and Cosseir, depôts of the commerce with India on the Red Sea. The interpretation of the inscriptions of some of these bottles has been given by Medhurst, and they are verses of poets who flourished in the 7th and 8th Centuries, A.D. The one translated by Sir J. Davis, reading, '*Hwa Kae yew yih neen*' ('The flower opens to another year'), is a verse of the poet Wei Ying Wah, who wrote from A.D. 702 to 725. Another bottle has '*Che tzai toze shan chung*' ('Alone on the Mountains'), taken from the poet Keih Taou, who flourished A.D. 831–837. The other inscription, about the fir-tree (on bottle, fig. 2), has not been identified with the composition of the poet who wrote it. Some translate 'Few know it.' The bottles resemble in shape those used by the Chinese for holding snuff." (*Op. cit.*, vol. ii., p. 154.)

It may not be irrelevant if we here lay stress, however, on the statement of Wilkinson, that one of the bottles in question was described "by the learned Professor Rosellini, and found by him in a previously unopened tomb of uncertain date, which he refers from the style of the sculpture to a Pharaonic period not much later than the Eighteenth Dynasty."

The following remarks from Passavant are worthy of notice (*op. cit.*, vol. ii., pp. 39–57, No. 153):—

"153. The Infant Jesus, with the Wishes for a Happy New

* 'The Manners and Customs of the Ancient Egyptians,' by Sir J. Gardiner Wilkinson. A new edition, revised and corrected by Samuel Birch, LL.D., etc. (London, 1878), vol. ii., p. 154.

Year.—He is standing erect on a very rich flower of fantastic form holding a banderole with inscription in the dialect of Upper Germany, 'Ein gout selig jor' (H. 5*p.* 1*l.*, L. 3*p.* 9*l.*). Bartsch refers under No. 66, vol. x., p. 31, to a copy with 'Ein goot selig jor' (H. 5*p.* 1*l.*, L. 3*p.* 9*l.*). See further Duchesne, 'Voyage d'un Iconophile,' p. 363; Douce Collection at Oxford. Dr. Waagen met with an engraving of like subject, and bearing the inscription in Low German, 'Een goot selig jor,' in the British Museum. See the *Kunstblatt*, 1854, p. 76."

"Dr. Waagen (*op. cit.*) perceives a second circumstance in support of the opinion that the Master of 1466 belonged to Lower Germany in the inscription 'Een goot selig jor,' which may be found on an engraving in the British Museum representing an Infant Jesus, and which is attributed to him. But in the Cabinet at Paris is a print exactly similar of the Master of 1466, with the inscription in the dialect of Upper Germany, 'Ein gout selig jor.' We may read also inscriptions in High German on the two subjects of the Madonna of Einsiedlen (Bartsch, Nos. 35 et 36), and on that of a 'Christ giving Benediction,' and which bears the signature of the Master of 1467, ✠ ✠, and the following inscription: 'wer ihs in seinem hertzen tret, dem ist alle zit die ewig fröd beraeit' [See No. 154 of the Catalogue]. These inscriptions indicate equally Upper Germany."

On referring to Waagen's article in the *Kunstblatt*, we meet with the following:—

"If Passavant regards several inscriptions in the dialect of Upper Germany, to be met with on his prints, as proof that he [*i.e.*, the Master of 1466] belonged to the School of Upper Germany, we, on the other hand, may adduce those inscriptions which are in the Cologne and Westphalian dialects. In the former dialect we find the inscription 'leret van mir waret ich sanftmoidig byn ind oidmoidich van hertze,' on a print both in the Berlin Royal Cabinet of Engravings and in the possession of the Privy-Councillor Sotzmann, representing Christ giving his benediction. In the latter [Westphalian] dialect, the words 'Een goot selig jor,' which I accurately copied from an impression in the British Museum (the print of the 'Wishes for a Happy New Year'), Passavant gives the same as being in the dialect of Upper Germany."

It is evident from the preceding how much stress has been laid upon the reading of the inscriptions on these two prints, (C 2, vol. i., and the present example) in respect to an important point in the history of the Master. Yet now, with both engravings before us, we confess to have arrived with far less confidence at their true meaning than have the disputants we have cited. In respect to the metal cut (vol. i., C. 2, p. 146)

we read the inscription—under reserve—as "Ein goot selig iar," and herein we agree with Weigel. As regards the engraving now before us of the School of the Master of 1466, we read the inscription as "Ein goot selig ior." Whence Waagen obtained the reading "Een" in the British Museum Collection we cannot discover, as it is certainly not to be read in the example under consideration. The only doubtful point in this inscription is connected with the second word of it, which might be read perhaps as "guot," but unquestionably not as "gout."

There is neither signature or mark.

Described by Bartsch, vol. x., p. 34, No. 66; Passavant, vol. ii., p. 55, No. 153.

[$7\frac{3}{8}$ in. × $4\frac{6}{8}$ in.] [Cut.]

H 39. **The Holy Trinity**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. x., p. 35, No. 68; Passavant, vol. ii., p. 87, No. 33.

Without signature and date.

[$3\frac{3}{8}$ in. × $2\frac{1}{2}$ in.] [Coloured.]

H 40. **The Holy Trinity**—Lower Germany, second half of the 15th Century.

God the Father sits on a throne-like chair, draped in a long mantle, and supports the Son on the cross by holding up the latter by the ends of the cross-beam. The Holy Spirit as a dove hovers over the head of the Son. Cruciform nimbi are over the head of the first and second Persons only of the Trinity. The background is plain, the foreground pavemented with small squares. A double-lined border encloses the whole.

Described by Passavant, vol. ii., p. 87, No. 31.

Without signature and date.

[$2\frac{7}{8}$ in. × 2 in.] [Margin.]

H 41. **The Lion of the Apocalypse**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 46; Ottley, vol. ii., p. 617, No. 87; Passavant, vol. ii., p. 63, No. 187; Nagler, vol. ii., p. 561, No. 7.

In the middle of the print above the left wing of the lion is the Gothic letter 𝔈, of somewhat different character, however, to the letters on the other signed engravings. Nagler remarks: "This example is treated in a somewhat coarse and hard manner, and yet does not accord exactly with the 'Praying

Madonna' [H 54]. Bartsch (*loc. cit.*, p. 46) regards it as a copy of the print described by Heinecken in the 'Neuen Nachrichten,' p. 370, under the title of the 'Apocalyptic Lion of St. John.' But they constitute one and the same print, and which certainly does not belong to the Master 𝔈 𝔖, notwithstanding it is marked with the letter 𝔈."

Passavant, when describing this engraving, writes of it as a "belle pièce." [$3\frac{5}{8}$ in. × $2\frac{3}{8}$ in.] [Cut.]

H 42. God the Son bestowing Benediction on the Blessed Virgin—Lower Germany, second half of the 15th Century.

A circular print described by Bartsch, vol. vi., p. 33, No. 87. Ottley, vol. ii., p. 616, No. 87.

Neither signature or date is present.

[Diameter, $3\frac{3}{8}$ in.] [Cut to limits.]

H 43. Virgin and Child enthroned and attended by Angels—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 48 (1467); Ottley, vol. ii., p. 602, No. 2; Passavant, vol. ii., p. 55, No. 143; Nagler, 'Monogrammisten' vol. ii., p. 661, No. 7. Reproduced by the Amand-Durand process, vol. vii., No. 7.

The signature and date are on the cornice of the canopy of the throne as 𝔈 1467 𝔖 in Gothic characters.

[6 in. × $4\frac{3}{8}$ in.] [Cut to limits.]

H 44. Virgin and Child enthroned, and the Holy Spirit descending—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 16, No. 34.

Without signature and date.

[$8\frac{2}{8}$ in. × $5\frac{3}{8}$ in.] [Cut to limits.]

H 45. The Virgin and Child, with Female Saints in a garden, or a "Hortus Conclusus"—Lower Germany, second half of the 15th Century.

The B. Virgin and infant Christ, with two female saints, are enclosed within the low walls of a garden, the composition representing a variety of that which is known in art history as a "Hortus Conclusus." This subject has been already discussed in vol. i. of the present Catalogue, p. 158, C 12, and further illustration of the subject may be met with in the 'Documents de la Bibliothèque Royale de Belgique,'

livraison III., 'La Vierge de 1418,' par M. Ch. Ruelens, p. 38 *et seq.* (Paris 1864-1877; folio, with plates). At the upper part and middle of a garden, which is enclosed by two low angular walls, and a raised back wall pierced by two circular arched openings, sits the B. Virgin on a cushioned seat, and turning over the leaves of a book. She wears a richly floriated diadem, over which is a plain nimbus. Her head is inclined over her left shoulder, and the long wavy hair falls over the shoulders to the waist. The Virgin wears both tunic and mantle, one foot protruding from beneath the latter. Before and below the Virgin, and in the immediate foreground, is the youthful Saviour playing at "dada," or riding across a stick which he grasps with the right hand, holding a lighter stick in the other hand, with which he seems as if about to playfully drive off a little dog which has seized in play our Lord's garment. A cruciform nimbus is present, and only a mantle as drapery. On our right hand kneels St. Catherine of Alexandria, bearing diadem and nimbus, and holding in the left hand a rose, while extending the right hand towards the infant Saviour. A closed book lies on the ground near her right knee, and a wheel and sword before her in the foreground. On the left hand kneels St. Margaret, with diadem and nimbus, holding a short ornamental cross in the right hand, and in the left a cord which secures by the neck the dragon at her feet. While the hair of St. Catherine is bound up in two formal plaits on each side of the head, that of St. Margaret is long, loose, and flowing down below the waist. Behind the lateral walls of the garden and at the further end stand two angels; the angel on our left plays the harp, the angel on the right the mandoline. The garden-like character of the enclosure is indicated by a very rich assortment of flowers and plants which spring from the ground, and from two banked-up beds running along the lateral walls.

Without signature and date.

Passavant, vol. ii., p. 56, No. 148.

[8½ in. × 6⅝ in.] [Cut.]

H 46. The Virgin and Child enthroned, attended by the Hierarchy of Heaven and adoring Saints. The larger 'Mary of Einsidlen'*—Lower Germany, second half of the 15th Century.

This engraving may be said to be a gem of the national collection, and is of rare and costly character. It was a

* This word is spelt differently by various writers, as "Einsidlen," "Einsiedeln," "Einsiedlen," "Einsiedel." We follow Bartsch here, who adopted the name as it is engraved on the print.

masterpiece of art in several respects at the time of its production, and parts of it, as regards design and drawing, are worthy of any school and period. The rounding of the B. Virgin, the figure of the kneeling adoring female pilgrim, and that of St. Meinrad are equal to any similar figures in Italian art. Though many parts are admirable, some are not good nor well made out. The upper extremities of the infant Christ and some of the angels are poor, and the infant Christ straddles ungracefully across the knees of the Virgin Mother. As a whole, however, the engraving has a rich effect. According to Passavant, the original copper plate, shortened in breadth by 1 in. 3 lines, was repolished in Italy, with the object of having another design engraved upon it, viz., that of a knight in armour with the name of "Querino dit Meschino." Some parts of the ground of the repolished plate are stated to have preserved traces of the original engraving. On the wall to the left above the arch is the date 1466; opposite, on the wall to the right above the arch, is the letter E.

Described by Bartsch, vol. vi., p. 16, No. 35; Ottley, vol. ii., p. 607, No. 35; Passavant, vol. ii., p. 43, No. 35; Nagler, 'Monogrammisten,' vol. ii., p. 559, No. 2.

Reproduced by the Amand-Durand process, vol. viii., No. 29.

[$8\frac{2}{8}$ in. × $4\frac{7}{8}$ in.] [Cut.]

H 47. The Virgin and Child enthroned within a Gothic Chapel. The smaller 'Mary of Einsidlen'—Lower Germany, second half of the 15th Century.

A photographic copy of a rare engraving known as the 'Smaller Mary of Einsidlen.'

Described by Bartsch, vol. vi., p. 18, No. 36; Ottley, vol. ii., p. 607, No. 36. The date 1466 is immediately above the arch on the right-hand side. There is not any signature present.

[$5\frac{1}{8}$ in. × $3\frac{1}{2}$ in.] [Copy.]

H 48. The Virgin with the Child standing on a Crescent Moon in a Landscape—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. x., p. 15, No. 12. Neither signature or date is present.

[$7\frac{1}{2}$ in. × $5\frac{5}{8}$ in.] [Very small margin.]

H 49. The Virgin with the Child as "Mater Amabilis"—Lower Germany, second half of the 15th Century.

The B. Virgin stands opposite the spectator within a Gothic chamber, the head inclined slightly over the left shoulder as she looks down in holy affection on her Son, whom she supports

on the left forearm. She is draped in a large mantle with ornamental border and tunic, the cast of the drapery being not inelegant. From the character of the fall of it on the spectator's left hand the Virgin appears to have just arisen from sitting on the raised pedestal behind her, on the top of which lies an embroidered cushion. The Virgin's hair waves over her right shoulder to below the elbow. She holds a rose in the right hand, as if showing it to her Son. Her left hand supports the left thigh and buttock of the latter. He sits, as it were, across the Virgin's chest, the left foot reaching nearly to his mother's right hand. A broad piece of drapery crosses the middle of the body, the rest of the latter being undraped. Behind the Virgin and cushioned pedestal is a large circular-headed Gothic window of three divisions, before the lower half of which hangs a curtain from a rod. On the right of this window is a square window of four compartments, the lower two of which are open, and through which may be seen some hills. On the left of the central window is a lofty and open doorway, through which appears a landscape made up of hills, trees, and houses on a diminutive scale.

Of this engraving there are here two states and a copy:

A is an impression of the first state of the plate, or before a date was placed upon it.

B is an impression from the plate after a date was added. The date has been placed below the top of the tree to be seen through the open doorway on the left hand of the composition. The numerals are in the form of ·1·8· on the left of the tree, and ·6·1· on the right hand of it. Some difference of opinion has existed as to how these figures should be read. Bartsch and Zani are in favour of their implying the year 1467; Strutt, Ottley, and Passavant agree in reading them as 1461. Mr. Ottley carefully considered this question, and his reasoning is entitled to attention. He remarks (vol. ii., p. 602):—

"In order to throw as much light as I am able upon the subject of this disputed date, I shall here in a short digression give the substance of the remarks which I have made upon a careful examination of the original print and a comparison of it with several other engravings with dates, by the same ancient artist, in the collection of the British Museum. This Collection contains five pieces with the date 1467, viz., 1. 'St. John the Evangelist writing his Apocalypse in the Isle of Patmos;' 2. 'The Madonna seated on a Throne under a Canopy;' 3. 'The Madonna standing;' 4. 'Two Saints;' 5. 'The Martyrdom of St. Sebastian.' The reader will observe that in all the above five examples the figures of the date are placed at equal distances, and that the last figure, the 7, is invariably represented by two diagonal strokes of equal declination meeting in

a pyramidal manner at the top. But in the piece described in the text [*i.e.*, our present example], and now under consideration, the date (for it has not the Gothic initials 𝔐 𝔖) has this appearance: ·1· · 6·1·. Now it is very evident that the last figure here copied bears no resemblance to the last figures in any of the dates above given, and also that the distance between the second figure and the third is so much greater than the distance between the first figure and the second, or the third and the fourth as very well to admit of another figure between them, notwithstanding the stem of the tree by which those two figures are divided. It may moreover be observed that, besides the usual point of division immediately following the second figure of the date (which, by-the-by, is inadvertently omitted in Strutt's copy of this engraving), there is also another and supernumerary point immediately before the third figure. From these and other circumstances which I shall presently notice, I am very much inclined to suspect the authenticity of this date; for I think it evident that the form of the last figure does not justify our considering it as a 7, and, in fact, that it bears the appearance of a 1." (*Op. cit.*, pp. 602–604.)

Passavant observes (vol. ii., p. 54, No. 136): "Since the first and the last figures are absolutely identical, and that the figure seven had at this epoch [1467] the form of a V reversed, or Λ, there cannot be a doubt that it was intended to indicate the year 1461, and the contrary could be supported only on the supposition that the date was added at a later period. Strutt gives in his first volume a facsimile of this engraving, of which the original in reverse, drawn with the pen and without indication of date, is preserved in the Staedel Institute at Frankfort-s.-M., procured from the Collections of Harzen and Rumohr."

C is an impression of the copy given by Strutt in his 'Biographical Dictionary of Engravers' (London, 1785), vol. i., plate I., p. 25.

One impression (A) is without signature and date. One impression (B) is without signature, but with date. The third (C) impression is a copy of the latter (B).

See Bartsch, vol. vi., p. 52; Ottley, vol. ii., p. 601, No. 31; Passavant, vol. ii., p. 54, No. 136.

[$7\frac{1}{2}$ in. × $5\frac{3}{8}$ in.] [Cut.]

H 50. The Virgin and Child with attendant Angel ("Mater Amabilis")—Lower Germany, second half of the 15th Century.

The B. Virgin stands slightly directed towards the right hand on a flowery bank. She is draped in mantle and tunic, and has a circular nimbus over the head, the hair of which

latter is long and wavy, and falling to the waist. She supports with the left arm the infant Saviour, who puts out his left hand to receive a flower from an angel who stands on the extreme right, having other flowers in a fold of his drapery, which he supports with his left hand. Behind the Virgin is a seat with a cushion from which she appears to have just arisen. A radiant glory surrounds the upper part of the figure of our Lady.

This engraving has suffered much, and every part almost has been retouched with the pen.

Passavant refers to this example as being both in the Museum Collection and in that of Dresden. He remarks of the latter, "très-belle gravure de la plus grande finesse de taille."

Without signature and date.

[7⅝ in. × 6 in.] [Cut.]

H 51. **Virgin and Child ("Mater Amabilis") – Lower Germany, second half of the 15th Century.**

Described by Bartsch, vol. vi., p. 14, No. 31; Ottley, vol. ii., p. 601, No. 31. Referred to by Passavant, vol. ii., p. 43, No. 31.

Neither signature or date is present on this mediocre example, which is of the School only of the Master.

[3⅝ in. × 2½ in.] [Margin.]

H 52. **The Virgin standing on the Crescent Moon on a flowery Bank reading ("Vergine Gloriosa")—Lower Germany, second half of the 15th Century.**

Described by Bartsch, vol. vi., p. 15, No. 33; Ottley, vol. ii., p. 606, No. 33.

Without signature and date.

[7½ in. × 5⅜ in.] [Cut to limits.]

H 53. **The Virgin in her Chamber at Devotions—Lower Germany, second half of the 15th Century.**

The B. Virgin stands erect with joined hands and downcast look, within her chamber, before a small altar on the left-hand side of the composition. Though facing the spectator, the figure has the action towards the left, the head being inclined over the Virgin's right shoulder. Her long loose mantle falls in voluminous Düreresque folds on the pavemented floor of the room. The hair of the head is remarkably copious, and descending to the hips. On the left is an altar within a vaulted recess, on which are both an open and closed book, a candlestick with taper, and a small vase. The altar-cloth is fringed, and a napkin is placed beneath the open volume. There is a narrow super-altar, above which is an altar picture

of four divisions, a figure of a saint being in each division. Three only of the divisions can be seen, however, as part of a curtain hides one of them.*

Above the altar decoration may be observed the top of a Gothic window. A tablet hangs on the wall of the altar recess above the Virgin's right shoulder. On the right hand and behind the Virgin is a lavatory of circular basin, vase of water above, and stool below. Above all is a double shelf supporting some books, etc. The boundaries of the lateral and upper parts of the composition are formed by sectional views of the supporting pillars of the ceiling of the chamber, at each upper angle is a small shield, and on the architrave between are the signature and date as 𝔈·/·8·6·1 𝔖.

It is worthy of notice that the small escutcheon above on the right is party per pale with a star on the sinister side. In connection with this the remarks of Nagler ('Monogrammisten,' vol. ii., pp. 656, 657) on the name of the Master 𝔈 𝔖 as being that of "E. Stern," may be referred to with interest. It may be remarked also that Nagler entitles the present example, 'Mary about to receive the Announcement of the Angel' (*loco*, No. 8, p. 661). Ottley inclines to a like opinion (vol. ii., p. 603, No. 3). Some flowers lie on the floor of the chamber near the altar; on the ground before the sill or step of the room are large-leaved plants and other flowers.

Described by Ottley, vol. ii., p. 603, No. 3; Passavant, vol. ii., p. 139, No. 139; Nagler 'Monogrammisten,' vol. ii., p. 661, No. 8.

With both signature and date.

[Nearly 6 in. × 4⅜ in.] [Cut to limits.]

H 54. **The B. Virgin at her Devotions before an open book (a half-length figure)**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 48; Ottley, vol. ii., p. 608, No. 36; Passavant, vol. ii., p. 55, No. 145; Nagler, 'Monogrammisten,' vol. ii., p. 558, No. 1.

With the signature 𝔈, and date ·/·8·6·1.

[5½ in. × 4⅜ in.] [Cut to limits.]

H 55. **St. Christopher**—Lower Germany, second half of the 15th Century.

St. Christopher advances towards the right hand through a broad stream—almost sea-like water—the bank of which in the foreground runs across the bottom of the print, and is clothed with plants and herbage. The saint is draped in mantle and tunic, the former fluttering away in large folds to

* This altar decoration might be regarded perhaps as four statuettes within niches.

the left. The tunic is short, girded at the waist, and has an ornamental border. From the girdle hangs a triangular-shaped pocket or purse. The breeches are tucked up at the knees. St. Christopher supports himself with a tree stem bifurcated at the top, where he places the left hand, his right hand grasping the middle of the stem. The infant Saviour is seated on the saint's left shoulder and faces the spectator, inclining the head over the left shoulder. A cruciform nimbus is present. Christ is draped in a close-fitting tunic, the right hand is raised in benediction, the left grasps some hair of the saint's head as for support. Christ's right leg may be seen projecting over the saint's right shoulder. On our right hand, between the tree stem and margin of the print, is a rocky ascent, on the lower step of which stands the hermit, holding his lanthorn towards St. Christopher. Above are a chapel and some trees. In the stream are several objects. At the foot of the steps where stands the hermit are two small swans; on the same plane at the opposite side is a siren with long hair, floating towards St. Christopher. More distant is a small ship, and on the horizon are the buildings and spires of a town. On the stump of a small tree in the foreground is perched a bird looking towards the siren. The surface of the water is ruffled all over by small waves, and the entire sky is marked with short horizontal lines.

Neither signature or mark is present.

Passavant, vol. ii., p. 61, No. 172.

[$5\frac{6}{8}$ in. × $4\frac{2}{8}$ in.] [Cut to limits.]

H 56. **St. Christopher**—Lower Germany, second half of the 15th Century.

The saint advances to the left through a broad stream, the bank of which in the foreground runs across the entire breadth of the engraving. St. Christopher is in mantle and short tunic, the latter being girded at the waist, from which hangs a triangular purse or pocket. The mantle flutters away in large folds to the right hand. The breeches are tucked up at the knees, as the saint wades through the water. He supports himself with the stem of a tree bifurcated at the top, on which he places the right hand. His left hand grasps the lower third of the stem, by which stands the hermit with his lanthorn, on the lower step of the ascent to the chapel. Above the hermit on the top of the rocky eminence are a chapel and some trees. The infant Saviour sits on St. Christopher's right shoulder, draped in a close-fitting habit. The left hand is raised in benediction, and the right grasps the hair of the saint's head. A nimbus is not present. On the water, and

between the right leg of the saint and the right margin of the print, is a boat in which a person is rowing. Above and beyond rise some rocks, and on the distant horizon are the spires and buildings of a town. Though some of the details are different in this print to those of the previously-described engraving, the present appears to be but a copy of it by another hand of the School.

Without signature and date.

[$4\frac{3}{8}$ in. × $3\frac{1}{8}$ in.] [Cut to limits.]

H 57. St. George and the Dragon—Lower Germany, second half of the 15th Century.

In the middle of a rocky flowery landscape appears St. George on horseback, galloping towards our right. He is clad in armour, and wears a cap with three feathers in it. With his right hand he elevates a long straight sword over his head, and with the left thrusts his spear into the mouth of the dragon, who has emerged from his cave at the right-hand lower corner of the composition. The saint's prancing horse bears on the head a short standard, on the flag of which is a red cross. On our right hand, in the plane beyond St. George, kneels Cleodolinda, with joined hands, richly draped and with diadem on head. She regards anxiously the combat between the saint and the dragon. In the flowery foreground near the latter are parts of a skeleton and some bones. Just behind the Princess Cleodolinda, and to her left, crouches a sheep seen in profile. On a rocky eminence on the left hand above is the castle at Selene in Libya, from some open windows of which gaze the king and queen at the slaughter of the dragon. Below the eminence on which stands the castle, and on the same plane with the princess, is a windmill, below which is a wood. In a narrow gorge which runs between the base of the rocky elevation bearing the castle and that on which kneels the princess, rises a tree, on the stump of a branch of which St. George has hung his shield, bearing a red cross. Beyond this tree flows a stream, over which is a wooden bridge that seems to connect the castle with the town of Selene on the farther bank of the river.*

This is a curious example of early engraving as regards both composition and technic. It was taken from the cover of a copy of the 'Lactantius' printed at Rome in 1468 by Sweinheim and Pannartz.

Passavant has referred to the present example, vol. ii., p. 93, No. 53.

* By some writers Berytus (Beirout, in Syria) is signalised as the scene of the ravages of the Dragon, and the Princess is named Sabra.

There is not either signature or date.

Colour has been applied to the impression before us; traces of illumination in gold also may be detected on the drapery of the princess, on the cross on St. George's shield and elsewhere. [7⅛ in. × 5⅜ in.] [Margin.]

H 58. **St. John the Baptist**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 28, No. 74. Ottley, vol. ii., p. 613, No. 74. Without signature and date.

Of this print there are here impressions of two different states. A is an impression of the first state of the plate, B is from a second state of it after it had been worked upon, and a radiant disc added to the nimbus.

[3⅝ in. × 3⅜ in.] [A cut to limits. B margin.]

H 59. **St. John the Baptist surrounded by the Evangelists and four Fathers of the Latin Church**—Lower Germany, second half of the 15th Century.

This nearly circular print from a design adaptable to a patena of ecclesiastical character is described by Bartsch, vol. vi., p. 47; Ottley, vol. ii., p. 605; Passavant, vol. ii., p. 60, No. 165. Reproduced by the Amand-Durand process, vol. x., No. 27.

There are impressions in the Museum from two different states of the original plate.

A is an early impression from the first state of the plate. On the open door of the cabinet of St. Jerome—the upper figure on our right between the eagle and lion—is the date in the form ·1ȣ·ȣ·ȣ.

B is an impression from a later state of the original metal, and after it had been very much worn. On the open door of the cabinet of St. Jerome is the date in the form ·1/ȣ·ȣ·ȣ·1.

The variation between the two dates is noteworthy. It may be asked, What was the meaning intended to be conveyed by the change adopted? It has been supposed by some writers that it was designed to alter the original date 1466 into 1461.

Mr. Ottley writes: "Of the two impressions of this engraving in the British Museum, the first which I shall mention was evidently taken off before the plate had suffered by too much printing, and is most brilliant and in perfect preservation. The date upon it on the reading-desk of St. Jerome is thus ·1ȣ·ȣȣ. But in the second impression, which was as evidently taken off after the plate had been worn by printing and retouched in the darker parts with the graver, the date appears thus ·1/ȣ·ȣ·ȣ·1. The first figure here remains the same as in

the first impression, but the artist who retouched the plate appears to have introduced a figure representing a second 1, between that figure and the 4—and also to have converted the point following the fourth figure of the date in the original impression into a 1; which, as the reader will observe, is exactly of the same shape as the last figure of the date in the print copied by Mr. Strutt [H 49 *b* and *c*]. It is, I acknowledge, not very easy to pronounce as to the motive of the artist by whom these singular and useless alterations were made in the date of this engraving, perhaps more than a century after the period of its original publication; but it strikes me as not impossible that he might have intended to convert the date into 1461, but left his task incomplete . . . . Perhaps both these plates were originally dated 1466, and both afterwards retouched by the same artist, who in the one instance completed the fraud which in the other he had only begun, by carefully and effectually obliterating the third figure of the date (a 6), and adding after the fourth figure (the 6 now standing) a 1." (*Op. cit.* p. 605.)

"Les épreuves bien conservées doivent avoir une marge. Belle pièce capitale du maître." Passavant (*loc. cit.*).

With date, but without signature.

[Diameter $7\frac{1}{8}$ in.] [Margin.]

H 60. **St. John at Patmos**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 48; Ottley, vol. ii., p. 617, No. 87, * * *; Passavant, vol. ii., p. 59, No. 161; Nagler, vol. ii., p. 662, No. 10.

At the top of the print towards the left hand are the signature and date in the form ℭ ·1·8·ᵭ·1· ⅁.

[6 in. × $4\frac{3}{8}$ in.] [Margin.]

H 61. **St. John the Evangelist**—Lower Germany, latter part of the 15th Century.

A copy by the Amand-Durand process of an engraving in the collection of M. Dutuit of Rouen.

St. John is seated on some rising ground, and is directed in action towards our right. A nimbus with radiant disc encircles his head. He is draped in a large chasuble-like mantle and loose tunic, from beneath which protrudes the left naked foot. St. John has an open book on his knees, over which he crosses the arms and hands. He looks thoughtfully upwards. On the left of the evangelist stands an angel holding a scroll. He looks towards St. John. The background in plain.

[$5\frac{6}{8}$ in. × $3\frac{6}{8}$ in.] [Copy.]

H 62. **St. Jude**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 21, No. 48; see also Passavant, vol. ii., p. 43, No. 38–49.

Without signature and date.

[$3\frac{6}{8}$ in. × $2\frac{1}{2}$ in.] [Cut to limits.]

H 63. **St. Mark the Evangelist**—Lower Germany, second half of the 15th Century.

A circular print from a series of four pieces described by Bartsch, vol. vi., p. 25, No. 68; Ottley, vol. ii., p. 612, No. 68.

Neither signature or date is present. The figures in this example have been cut out of the original ground, and mounted on coarse paper. [Diameter $4\frac{6}{8}$ in.] [Cut.]

H 64. **St. Mark the Evangelist**—Lower Germany, second half of the 15th Century.

A copy in *reverse* of the print before (H 63) described. This copy has been engraved by a member of the present School, having a more refined touch and lighter hand than had he who engraved the original design.

Neither signature or date is present.

[Diameter $4\frac{1}{2}$ in.] [Margin.]

H 65. **The symbolic winged Lion of St. Mark the Evangelist**—Lower Germany, second half of the 15th Century.

Within a circle or medallion stands the winged lion of St. Mark, directed in action towards the left hand. A plain nimbus is over the lion's head, the mouth is open, a long shaggy mane extending from below it to the legs. A long and waved scroll runs from side to side of the lion across the ground and background of the print. The figure is relieved, light off a dark ground, wrought out in niello-like manner.

Without signature and date.

[Diameter $1\frac{6}{8}$ in.] [Margin.]

H 66. **St. Michael and Demons**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. x., p. 22, No. 40; Passavant, vol. ii., p. 61, No. 169.

Without signature and date.

[$5\frac{1}{2}$ in. × $3\frac{5}{8}$ in.] [Cut to limits.]

H 67. **St. Peter and St. Andrew**—Lower Germany, second half of the 15th Century.

Beneath a Gothic canopy of two compartments stands St. Peter on our left-hand side. He faces the spectator, inclining the head over the right shoulder. He supports an open book with both hands; a large key and knife (?) hang from his girdle. A plain nimbus is present. The apostle is draped in mantle and tunic. On the other side and in profile stands St. Andrew turned towards St. Peter. The top of a "St. Andrew's" cross rises between and behind the apostles. St. Andrew is draped in mantle and tunic, and has a plain nimbus. The hair of the head is abundant, and falls down his back. Behind the figures is a fringed and embroidered curtain, forming the back of the canopy and rising to a level with the heads. The ground is pavemented.

Not either signature or date is present.

This print belongs to a sequence probably. It has somewhat the general character of several of the works of the Master S. The present impression has been cut down at the top in a circular manner.

See Passavant, vol. ii., p. 44, No. 71, 72.

[$3\frac{6}{8}$ in. × $2\frac{2}{8}$ in.] [Cut.]

H 68. **The Martyrdom of St. Sebastian**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 49; Ottley, vol. ii., p. 603, No. 5; Passavant, vol. ii., p. 61, No. 170; Nagler, vol. ii., p. 662, No. 11.

Both date and signature are present, the former as 1[illegible]61 is at the left-hand upper corner of the print, following which is the Gothic letter ℭ; at the right hand upper corner is the the Gothic letter 𝔖.

Nagler in describing this engraving observes: "Bartsch mentions this print in the Appendix, p. 49, as he had not himself seen it. Frenzel (*loc. cit.*, No. 41) reckons it among the chief works of the artist, and directs attention to various peculiarities of it. We shall observe only that the drawing agrees pretty closely with that of the examples already described, and in the foliage of the tree particularly may be recognised one and the same hand engaged in the drawing. The only print not so elaborated is that of St. John at Patmos, in which there are more white surfaces, while here every part is delicately lined, particularly in the shadow portions. On the other hand the strong outlining of the drapery on which the saint stands is noteworthy. There are yet some other engravings with strong and determinate contours and delicate hatchings. They gene-

rally pass for works of the Master ℭ ⅁, though a friend of our own, a competent judge of such-like works, ascribes them to an original master belonging to the school of the Master ℭ ⅁. In the style of the 'St. Sebastian' are the engravings representing our first parents in Paradise (B 1), the archaic representation of the Trinity (B 37), and the 'Decapitation of St. Barbara' (B 81). These scarce prints we might compare together, and should probably find other analogous representations. But if the Master ℭ ⅁ was at the same time the draughtsman of the 'John in Patmos,' the 'St. Sebastian by the Tree,' 'Adam and Eve in Paradise,' etc., then the majority of the other examples here described, judging from their composition, are not by him. The Master ℭ ⅁ is so enigmatic and so opposed to a satisfactory classification of his works that one may readily fall into the heresy of believing in the existence of *two* masters drawing in the same manner. To keep free from this we have not any other way left us than to assume that our master made use of foreign drawings, the reproduction of which sometimes required another mode of handling the graver." (*Op. cit.* p. 662.)

Both signature and date present.

[6 in. × 4⅛ in.] [Small margin.]

H 69. **The Martyrdom of St. Sebastian**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 28, No. 76; Ottley, vol. ii., p. 613, No. 76.

Neither signature or date is present.

[5⅝ in. × 7⅜ in.] [Cut to limits.]

H 70. **The Martyrdom of St. Sebastian**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 28, No. 75; Ottley, vol. ii., p. 613, No. 75.

Both signature and date are absent.

[5⅞ in. × 4⅛ in.] [Small margin.]

H 71. **St. Simon Zelotes**—Lower Germany, second half of the 15th Century.

St. Simon stands in profile directed towards our right. He is draped in a short cloak and close-fitting tunic girded at the waist, whence hangs a kind of purse or pocket. Loose hose or trousers may be seen below the tunic, they are drawn tight above the ankles. Shoes also are present. The saint's head is bare and partially bald; a plain nimbus is present. The beard is thick and long. An open book is held up by the

left hand, which St. Simon appears to be reading. The dependent parchment cover of the book is noteworthy. St. Simon supports with the right hand by the handle a long saw, the blunt point or end downwards.

Without signature and date.

This print has had the figure cut away from the original background, the figure being afterwards laid down on coarser paper. [6½ in. × 3½.] [Cut.]

H 72. **The Apostles seated**—Lower Germany, second half of the 15th Century.

A series of nine examples from a sequence of twelve prints, representing the apostles seated, described by Bartsch, vol. x., p. 20, No. 28–39; Passavant, vol. ii., p. 59, No. 160.

The apostles here represented are :—

A. St. Peter.
B. St. Andrew.
C. St. John the Evangelist.
D. St. Philip.
E. St. Judas Thaddeus.
F. St. Simon Zelotes.
G. St. James the Less.
H. St. Paul.
I. St. Matthew.

Of the last engraving (I), two impressions are in the Collection : viz., I 1, which is an impression from the first state of the plate, and I 2, which is an impression from the plate after it had been reworked.

Neither signature or date is present on any of the series. [5⅝ in. × 3⅝ in.] [Cut.]

H 73. **A Series of Christ and the Twelve Apostles**—Lower Germany, second half of the 15th Century.

A. "Salvator Mundi."
B. St. Peter.
C. St. Andrew.
D. St. James the Major.
E. St. John the Evangelist.
F. St. Philip.
G. St. Bartholomew.
H. St. Thomas.
I. St. Judas Thaddeus.
K. St. Simon Zelotes.
L. St. James Minor.
M. St. Paul.
N. St. Matthew.

Described by Bartsch, vol. vi., p. 21, No. 50–62; Ottley, vol. ii., p. 610, No. 50–62. Referred to by Passavant, vol. ii., p. 44, No. 50–62.

Without signature and date.

[Size variable, about $5\frac{7}{8}$ in. × $3\frac{5}{8}$ in.] [Cut.]

H 74. **Four Apostles with Scrolls, standing**—Lower Germany, second half of the 15th Century.

Four prints of the series of Christ and the twelve Apostles, described by Bartsch, vol. x., p. 17, No. 15–27; Ottley, vol. ii., p. 609, No. 38–49.

The apostles present are :—

A. St. James the Lesser.
B. St. Philip.
C. St. Matthew.
D. St. Matthias.

Without signature and date.

[About $3\frac{3}{8}$ in. × $2\frac{1}{2}$ in.] [Margin.]

H 75. **The Four Evangelists sitting on raised ground**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 23, No. 63–66; Ottley vol. ii., p. 611, No. 63–66.

Neither signature or date is present.

[$5\frac{7}{8}$ in. × $3\frac{7}{8}$ in.] [Margin.]

H 76. **St. Barbara**—Lower Germany, second half of the 15th Century.

St. Barbara, standing opposite the spectator, occupies the middle of the composition. She bends over a little to our left hand, while the head is inclined over her left shoulder. She bears a diadem and plain nimbus on the head, the hair of which rolls down in small undulations over the shoulders. The saint is draped in a large mantle and tunic, the folds of the former being copious and well disposed. The left arm is placed across the lower part of the chest, an open book being in the left hand. With the right hand she holds erect a palm branch, resting her hand on the roof of an abutment of the tower which occupies the left-hand side of the print. In a niche at the front of this abutment are a chalice and sacred wafer. On our right of the saint, and between the margin of the engraving, rises a plant, while other large-leaved herbage is on the ground. At the upper part of the print on the left of the nimbus is the word "Sant," and on the right of it the word "barbara" in lower-case Gothic letters. On a line below and on a level with the mouth of the figure

are the letters ɛ ȿ [or I] on the left hand, and "nas" on the right hand. These words have been stamped—with a stamp cut in intaglio—on the paper at some after-period to that of the original engraving. Below, on the front of the base of the abutment of the tower is a date, the last figure of which is, as Ottley remarks, "somewhat enigmatical," though he thinks it "was probably intended for 1465." The terminal figure is not unlike the one to be met with on two of the master's engravings. It can scarcely be 7, as that figure is always of the form of an inverted V (Λ).

A date, but not signature, is present.

Described by Ottley, vol. ii., p. 615, No. 81**.

[6⅝ in. × 4⅛ in.] [Cut to limits.]

H 77. The Decapitation of St. Barbara—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 31, No. 81; Ottley, vol. ii., p. 615, No. 81.

This choice example of the Master is worthy of close examination. It is alluded to by Mrs. Jameson as follows: "In pictures of the martyrdom of St. Barbara the leading idea or *motif* does not vary; she is on her knees, and her father—always in a turban, the heathen attribute—seizes her by the hair with one hand, holding his sword in the other. Generally we find the tower in the background, or a peaked mountain, to express the locality. Among many engravings of this scene may be mentioned a very curious and beautiful old print, in which Dioscorus is in the very act of striking off her head; the tower is seen behind, and in the window stands the sacramental cup ('Le Graveur de 1466')." 'Sacred and Legendary Art,' p. 296.

Without signature and date.

[5⅝ in. × 4⅜ in.] [Cut.]

H 78. The Decapitation of St. Barbara—Lower Germany, second half of the 15th Century.

Described by Ottley, vol. ii., p. 615, No. 81*; Passavant, vol. ii., p. 62, No. 180.

"Tres-belle pièce," observes Passavant (*loc. cit.*).

Without signature and date.

[4⅛ in. × 6⅜ in.] [Cut.]

H 79. St. Dorothea—Lower Germany, second half of the 15th Century.

St. Dorothea stands in the middle of the print, and appears to advance to our left, but turns round her head to the right hand, and looks down on the basket of roses she holds with

her left hand. In her right hand is a palm branch. She is dressed in mantle and embroidered tunic. Her headdress is peculiar, it being a sort of high turban, part of the drapery of which falls down behind the neck. On the front of the turban is a starlike ornament. The background is plain, the foreground is pavemented.

Not either signature or date is present.

Described by Passavant, vol. ii., p. 63, No. 186.

[$3\frac{6}{8}$ in. × $2\frac{3}{8}$ in.] [Cut to limits.]

H 80. **The Assumption of the Magdalene, or of St. Mary of Egypt**—Lower Germany, second half of the 15th Century.

The saint rises in the middle of the composition from a rocky platform. She is clad partially only by her long wavy hair, and has a plain nimbus. The arms are crossed over the chest. She is directed in action towards our right hand. On each side of her are three attendant angels, who, gently touching her body, assist her to rise aloft. The nude parts of the body, which may be seen of three of these angels, are feathered. In the foreground on the right are three pheasant-like birds. On the left rises a tree from behind two small rocks. Large leaved plants and stones are about the place. A good example of the Master. Neither signature or date is present.

Described by Passavant, vol. ii., p. 62, No. 179.

[$6\frac{5}{8}$ in. × 5 in.] [Very small margin.]

H 81. **Subjects from the first edition of the 'Ars Moriendi.'** Lower Germany, second half of the 15th Century.

Reduced copies of seven subjects in the first edition of the block book known as the 'Ars Moriendi.' Of these seven copies, by one of the School of the Master of 1466, only one as an original engraving is in the Museum Collection. The remaining six here present are photographic facsimiles from originals in the Douce Collection at Oxford. The subjects represented are—

A. "TEMTACIO DYABOLI DE FIDE."

This is the first woodcut in the xylographic edition. The chief variation from the woodcut is the omission of the scrolls and their inscriptions.

B. "BONA INSPIRACIO ANGELI DE FIDE."

This forms the second illustration of the original series, and is the one original engraving in the seven copies before us.

The chief variation in the copy is the omission of the scrolls and inscriptions.

C. "Temptacio dyaboli de ĩpaciẽcia."

The fifth woodcut in the xylographic edition. The scrolls and inscriptions are omitted in the copy.

D. "Bona inspiracio angeli de paciencia."

This is the sixth woodcut in the xylographic edition. The scrolls and inscriptions are omitted in the copy, as also the tablet having on it the letter í, which is at the right-hand lower corner of the woodcut.

E. "Temptacio dyaboli de vana gloria."

The seventh illustration of the block book. The scrolls and inscriptions are omitted as before.

F. "Bona inspiracio angeli contra avaricia."

Forms the tenth illustration of the block book. The scrolls and inscriptions are omitted, and the head of the bedstead and pillow are different, and intrude on part of the body of the Crucified.

G. This subject forms the last woodcut in the block book. Not any title is given to it in the corresponding text of the book, but it clearly represents the 'Bona Mors.' Here not only are the scrolls and inscriptions omitted, but the design is in reverse.

Passavant gives a description (vol. ii., p. 95, No. 70) of the series of twelve designs, of which the present seven form part. His description, however, is borrowed from F. de Bartsch's account in his catalogue of the collection of prints in the Imperial Library at Vienna. He refers also to a set in the Walraff Collection at Cologne. The sets at Vienna and Cologne are connected with manuscript texts. The originals at Oxford are, we believe, detached pieces.

Without signature and dates.

On the subject of the 'Ars Moriendi,' the first volume of this Catalogue, p. 191, D 13, may be referred to for details and references.

[$3\frac{5}{8}$ in. × $2\frac{6}{8}$ in.] [Chiefly copies.]

H 82. The Tiburtine Sibyl and Augustus—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 7, No. 8; Passavant, vol. ii., p. 41, No. 8.

The subject here represented was mistaken by Bartsch for that of 'Solomon adoring Idols.'

According to Passavant the *motif* for the composition of this engraving was borrowed by the Master from a picture by Roger van der Weyden the elder, which is now in the Museum at Berlin. See Loedel, 'Kleine Beiträge zur Kunstgeschicte' (Köln, 1857) for an account and fac-simile of an old copy in reverse.

Neither signature or date is present.

[$8\frac{1}{2}$ in. × $5\frac{5}{8}$ in.] [Cut to limits.]

H 83. (*Brentano Catalogue.*) **The Lovers' Feast**—Lower Germany, second half of the 15th Century.

"Impression photographique" of a print described by Bartsch, vol. vi., p. 35, No. 90.

This fac-simile may be found in the 'Catalogue de la célèbre Collection d'Estampes de feu Madame Antonia Brentano née de Birkenstock,' etc., Frankfort-s.-M., 1870. It is therein referred to as "an extremely rare print, and curious as a representation of the manners of the time. Considering the beauty of the technic, we regard the example as one of the chief works of the Master." (*Op. cit.* p. 44, No. 460.)

[$9\frac{1}{8}$ in. × 6 in.] [Copy.]

H 84. **The Lute-Player**—Lower Germany, second half of the 15th Century.

A photographic copy of a print in the Douce Collection at Oxford, and described by Passavant, vol. ii., p. 64, No. 190.

Neither signature or date is present.

[$2\frac{1}{2}$ in. × $2\frac{3}{8}$ in.] [Copy.]

H 85. **A kneeling Girl holding a Flower**—Lower Germany, second half of the 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

Not either signature or date is present.

[$2\frac{1}{2}$ in. × $1\frac{7}{8}$ in.] [Copy.]

H 6. **The Arms of the Bishopric of Würzburg, and of Bishop Rudolph of Scheerenberg**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. x., p. 56, No. 34; Passavant, vol. ii., p. 128, No. 30; Weigel and Zestermann, 'Anfänge der Drucker-Kunst,' vol. ii., p. 399, No. 479.

This engraving appeared in the Würzburg Missal printed by George Keyser in the year 1484. On the *verso* of the present impression is Latin typographic text.

Neither signature or date is present.

Colour has been applied to parts of the engraving.

[6 in. × 7⅞ in.] [Cut.]

H 87. **The Arms of the Bishop of Eichstedt**—Lower Germany, second half of the 15th Century.

A circular print, described by Bartsch, vol. x., p. 58, No. 37. Referred to by Passavant, vol. ii., p. 99, No. 89.

Without signature and date.

[Diameter of whole 6⅝ in.] [Cut.]

H 88. **Wild Woman and Unicorn**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 37, No. 93.

On the subject of a unicorn taking refuge in the lap of a virgin, the first volume of the present Catalogue, p. 125, may be referred to for some important details.

Without signature and date.

[3⅞ in. × 2⅝ in.] [Cut.]

H 89. **Ornamental design, Man and Woman in Combat**—Lower Germany, second half of the 15th Century.

On the left-hand side of the central ornament of an arabesque flower or foliage, is a naked man on the back of a unicorn, advancing towards the right. On the opposite side is a naked female on horseback, galloping towards the man. Both persons are armed—the man with a rake poised as a lance, and the woman with a distaff which she carries as a lance against the man. On the scroll-like foliage above the head of the latter a paroquet is perched; above the head of the woman is another bird, with outspread wings. In the middle of the central divaricating foliage is a large cockatoo-like bird. The action of the figures is with the left hand of each combatant. Bartsch (vol. x., p. 64, No. 13) describes a like print in subject to the present one, but in *reverse*. The print described by Bartsch is stated by Passavant to be of much inferior execution to the one before us, and to bear the following unexplainable inscription "ctbi . clef . en ghemaect . . . uni . ipo" in Gothic letters.

Without signature and date.

[2⅝ in. × 3⅜ in.] [Small margin.]

H 90. **A Warrior with a Woman holding a Standard and Helmet**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 36, No. 91; Ottley, vol. ii., p. 619, No. 91. Referred to by Passavant, vol. ii., p. 45, No. 91.
Neither signature or date is present.
[$5\frac{3}{8}$ in. × $4\frac{1}{2}$ in.] [Margin.]

H 91. **A Female with Standard and an Escutcheon having the Arms of the Palatinate of the Rhine and of Ancient Bavaria**—Lower Germany, second half of the 15th Century.

Described by Passavant, vol. ii., p. 65, No. 195.
Without signature and date.
[$5\frac{5}{8}$ in. × $3\frac{7}{8}$ in.] [Cut to limits.]

H 92. **A Female with empty Shield and Helmet, and arabesque foliage**—Lower Germany, second half of the 15th Century.

Described by Passavant, vol. ii., p. 99, No. 92.
Without signature and date.
[6 in. × $4\frac{3}{8}$ in.] [Cut to limits.]

H 93. **A young Woman directed towards the right hand, holding with the left hand a Helmet, and an Escutcheon with the right hand**—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 36, No. 92; Ottley, vol. ii., p. 619, No. 92; Passavant, vol. vi., p. 45, No. 92.
Without signature and date.
[$3\frac{7}{8}$ in. × $2\frac{5}{8}$ in.] [Cut to limits.]

H 94. **A young Woman holding an Escutcheon with the left hand and a Helmet with the right**—Lower Germany, second half of the 15th Century.

This is a copy in reverse of the engraving just described by one of the same School. The shield is somewhat smaller, and bears a church with five towers, stated by Passavant to resemble slightly Nôtre Dame at Munich.
Described by Passavant, vol. ii., p. 45, No. 92.
Without signature and date.
[$3\frac{5}{8}$ in. × $2\frac{5}{8}$ in.] [Cut to limits.

H 95. A naked Female holding a Rose in the right hand, and resting the left hand on a Shield with Helmet, etc.— Lower Germany, second half of the 15th Century.

A small circular print within a square, described by Bartsch, vol. vi., p. 181, No. 69; Passavant vol. ii., p. 65, No. 196. Ottley has given a facsimile of this example in his work on 'Scarce and Curious Prints,' plate No. 32. He remarks: "We shall offer no conjecture as to the author of this little print, which in its style of engraving much resembles the work of the Master last mentioned [Master of 1466], and yet bears a mark very similar to that of Martin Schongauer" (*op. cit.*, p. 10). The mark of Martin Schongauer, to be seen outside the circular border at the lower right-hand corner, has been added at a later period to the original engraving.

Neither true signature or date is present.

[Diameter of circle $2\frac{1}{2}$ in.; square $2\frac{5}{8}$ in. × $2\frac{5}{8}$ in.] [Very slight margin.]

H 96. An Escutcheon bearing a Sheep, and as Crest a Wolf with a Pig in its mouth on a crowned Helmet— Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. x., p. 59, No. 38; Passavant, vol. ii., p. 99, No. 90.

Without signature and date.

[$8\frac{5}{8}$ in. × $6\frac{3}{8}$ in.] [Small margin.]

H 97. An arabesque or ornamental piece of Foliage and Thistle—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 44, No. 113; Nagler, vol. ii., p. 561, No. 8.

In the middle of the print, on the ground between the head of the thistle-flower and the curve of the stalk, is a Gothic capital letter 𝔈.

Nagler's remarks on this print are to the effect that—"According to F. v. Bartsch ('The Collection of Engravings in the Imperial Library at Vienna,' S. 104, No. 1200) it would appear that this Gothic letter 𝔈 was struck with a punch. . . . The plate received at an after period an entire retouch from the hand of the unrecognised Master A, whose monogram we have given in the first volume, No. 44. He engraved below on the right hand his own mark, and added in the middle also that of Martin Schön, with whom, however, the print did not originate." ('Monogrammisten,' vol. ii., p. 561.)

A signature is present, but not any date.

[$3\frac{6}{8}$ in. × $2\frac{5}{8}$ in.] [Cut.]

H 98. An ornamental piece. A naked Man on a Thistle-stalk with arabesque foliage—Lower Germany, second half of the 15th Century.

Described by Bartsch, vol. vi., p. 43, No. 111.
Without signature and date.
[$3\frac{7}{8}$ in. × $2\frac{5}{8}$ in.] [Cut.]

H 99. An Alphabet represented by grotesque figures—Lower Germany, second half of the 15th Century.

A series of twenty-three engravings representing letters of the alphabet under the forms of grotesque figures, both human and animal. The character of the letters intended to be simulated is that of minuscules of the ordinary Gothic manuscript forms, and of lower-case Gothic type. Of these letters in the Museum Collection nine of the original engravings are wanting, viz., the letters a, g, k, l, n, o, p, r, t. Their places in the following sequence have been supplied by photographic facsimiles of the originals preserved in the Royal Cabinet of Engravings at Munich.

Before investigating in detail this curious series of designs it may be well to consider the following remarks of Passavant respecting it (vol. ii., p. 46, No. 94–109 and p. 51): "Bartsch, though describing all the letters, nevertheless frequently mistakes their signification, which, it must be allowed, however, is sometimes very difficult to determine. Brulliott, in his 'Table Générale des Monogrammes,' p. 809, gives a sufficiently exact description of the twenty-three letters after the complete set in the Cabinet at Munich. We have followed this description with the exception of making certain changes in connection with the letters g and q, relative to which we shall give the conclusions arrived at from our own observations made on visits to several of the chief collections in Europe. It is proper to remark, however, that the various pieces of the different sets have been acquired one after the other, and that a complete example of the series, all the pieces of which belong to one and the same impression, cannot anywhere be found. Further, there exists some doubt if all of them form parts of the original sequence, and if some of them are not copies, as the execution of them evidently belongs to different hands, and only some of them sufficiently approach the manner of the Master of 1466 as to allow of their being attributed to him. The subjects represented by animals are for the most part very delicately engraved, while other letters, equally excellent in drawing and composition, have been executed with a freer burin, and in this respect approach the manner of the Netherlands Master who engraved the large armorial bearings of Duke Charles the Bold.

The artist who engraved many of these letters is further distinguished from the Master of 1466 in these respects, viz., that he has a tendency to naturalism in his composition, and that individual character is strongly reproduced. He is very rich in fancy also, in fact pushing the latter almost to excess. The forms of the letters do not represent those of initials, but the usual characters of the minuscules of Gothic manuscript. Several of these letters have received the mark of Martin Schongauer, and, as far as we ourselves have been able to discover, through the medium of a stamp. From this we may conclude that the addition was intended to bestow a higher value at a time when the Master of Kolmar enjoyed a great reputation, while the anonymous master had fallen into oblivion.

In viewing the different letters of the series it is important that the following suggestion of Brulliott be attended to: "Some of these letters were—in our opinion—unknown to and falsely interpreted by MM. de Heinecken and De Bartsch. In relation to this circumstance we advise those amateurs who may possess similar letters to view them from such a distance that they cannot discern the drawing of the figures, but only the *ensemble* of the compositions. In this way they can distinctly recognise the letters, provided they are somewhat familiar with old Gothic manuscript." ('Table Générale des Monogrammes,' etc., Munich, 1820, col. 808.)

1.—The Letter a.

The upright limb of the letter on the right side is formed by an eagle seizing by the neck a hind, placed erect, with the head downwards. Above and on the buttocks of the hind stands a chimeric animal with the head of a crocodile, the tail of which is being bitten by a lion, the body and tail of the latter curving over to the left to form the top and upper parts of the left limb of the letter. The lower part of the limb is formed of a seated man, between whose legs is a little dog, and of an eagle, which stands on the uplifted hand of the man and seizes him by the head. This example is a copy.

2.—The Letter b.

The upright limb on the left of the letter is formed of a richly draped female, on whose head and shoulders are perched two birds, who bring together their beaks. The left limb is made up of a man having an eagle on his shoulders, and two dogs of different kinds at his feet. The peculiar decoration of the woman's drapery is likened by Bartsch to foxes' tails, and by Passavant to leaves. Below at the right-hand corner the mark of Martin Schongauer has been added.

3. The Letter C.

The major curve of the letter is formed of a female saint bearing diadem and nimbus. She stands facing the spectator, the head being inclined over her left shoulder. She joins her hands over the chest as if in prayer. She is draped in tunic and mantle, the latter being large, and lying in heavy folds on the ground. On the folds at her feet lies a horned and chimeric animal directed to the left. An eagle is perched on her shoulders, and seems to peck at the female's right ear. The upper and smaller curve of the letter is formed of a man, who extends his right arm and hand as if to remove the crown from the head of the sainted female. The mark of Martin Schongauer has been added at the right-hand lower corner. The technic of this engraving is of a more delicate character than that of the previous letter.

4. The Letter D.

The right-hand limb is formed of a figure representing John the Baptist, who stands facing the spectator. He points to an "Agnus Dei" resting on a closed book supported by his right arm. On the large nimbus of the Baptist is perched a bird of prey, which pecks at another large bird on the opposite side. The left limb is composed of a man holding up a winged youth or angel, who places his right hand on the man's head. A large bird is perched on the wings of the angel, and seizes the wing of the bird placed on the nimbus of the Baptist. The man kneels on the hind parts of an animal which appears to snap at the feet of the Baptist. The mark of Martin Schongauer has been added at the right-hand lower corner.

If what Passavant states be correct, this engraving is but a copy, after all, "de la pièce originale très finement gravée."

5. The Letter E.

The lower part of the upright limb is formed of a richly-draped old man placed in a squatting position. He is bearded copiously, and his embroidered surcoat is girded at the waist by a scarf with long ends, which lie between his legs. On the man's head sits a large dog, and on the dog's back a large eagle-like bird, which seizes with its beak the dog's right ear. The curved member of the letter is formed of a cat and dog grasping each other, the dog seizing the head of the cat with his long open mouth. The tail of the cat runs obliquely across to meet the other limb of the letter, and thus form the characteristic part of the letter *e*. The signature and mark of Martin Schongauer have been added below in the middle of the print.

The technical execution of this piece, particularly of the animals, is of a more refined character than that of some of the letters already described.

6. The Letter f.

The long limb is formed of a man in squatting posture, having a dog between his outstretched legs. The man raises his arms and hands, by which a lion is supported, which itself supports a large bird of prey, a large dog, and two other and smaller animals of nondescript characters. The mark of Martin Schongauer has been placed at the right-hand lower corner. This print is of medium delicacy of execution, and belongs to the more refined examples of the various series.

7. The Letter g.

On the left hand are two apes and a dog. The lower ape, playing a bassoon, belongs in truth to the right-hand limb of the letter, which curves over to the left. Above this crouching ape is the dog yawning above. Above the dog is the larger ape placing its right foot on the back of the dog, and taking something out of a wallet which hangs over its neck, and rests on the right knee. The upper or curved part of the g is formed of a bird, nun, and monk, the latter having the buttocks exposed. The right-hand limb of the letter is formed of a nun, who supports the upper figures on her shoulders. This example is a photographic copy.

8. The Letter h.

On our left hand stands a man, bearing on his left shoulder a piece of rock. He kneels with his right knee on the head of a man who crouches below at his feet. The latter grasps the right leg of the upright man with the right hand, who presses down a stick on the shoulders of the man below. The right-hand and descending limb of the h is composed of two large dogs and a man, who, supporting himself on the buttocks of the upper dog, stretches over the right arm to form the upper curve of the letter. The back and tail of the lowermost dog form the tail, as it were, of the h.

Bartsch interpreted this letter as *y*, "avec laquelle," remarks Passavant, "cette pièce a beaucoup de ressemblance." The technic here is of considerable delicacy.

9. The Letter i.

The lower half of the letter is formed of a large dog seizing a hare; the upper half of an eagle attacking a wolf. The expression of the animals is good, and the technic is refined.

10. The Letter 𝔨.

Three savage and hairy men enter into the composition of this letter. The upright limb of the letter is formed of one of these men, standing upon an animal like a fox. He grasps with the right hand both his own spear and the end of the spear of a man opposite. On his own spear is a pennon floating to the right. A long buckler is before him, which reaches from above his head to his knee; this buckler may be assumed to be supported by the man's left arm. The lower oblique limb is formed by a hairy man pushing over his spear towards the man standing on the fox. The upper oblique member appears as a hairy man striding off with a club. This example of the sequence is a copy only.

11. The Letter 𝔩.

Here a knight on horseback in full armour elevates a pointed club above his head. A man, holding a staff with the left hand, lies prostrate under the horse's feet. The treatment of the prostrate man is indecent, and of the whole design grotesque and arabesque-like. A copy only.

12. The Letter 𝔪.

The middle upright limb is formed of an undraped female, yet holding part of her drapery over the pubes and thighs. An eagle is perched on her shoulders, and at her feet is a little dog seizing her drapery with his mouth. On each side of this female stands a draped male figure, forming a lateral member of the letter. The man on our left is the younger, and points towards the female. On his shoulder and head stands a squirrel (?), and on the back of the letter is a bird pecking the squirrel's tail. The man stands on a crouching dog. The drapery of this figure is leafy or fox-tail-like. A portion of his headgear runs down as a long band, passing at its lower end through the curved tail of the dog, and as if through a large ring. The man on the right hand is draped, and looks like an oriental or, as in some respects, a Chinese character. On the purse at the man's right side two crescents may be observed. Some "grêlots" may be seen attached to his dress; a dog is at his feet, an eagle on his shoulders. The man places the index finger of his left hand on his front teeth. Of delicate execution.

13. The Letter 𝔫.

The left member of the letter is formed of three monks represented in a disgusting and indecent manner. The lower

figure exposes the genitals. The middle figure looks as if sick, and the upper figure has bared buttocks, etc. The right member is composed of a woman in the middle about to flagellate the bared buttocks of a monk crouching at her feet. This monk licks the mouth of an eagle outstretched beneath him. Above the woman stands a monk, who looks at the various actions with complacency through a "pince-nez." He seizes with his extended right hand a "grêlot" which is attached to the end of the drapery over the shoulders of the uppermost monk on the left. A dog runs up the side of the monk with the spectacles, and grasps the stick held by the woman. On the top of this monk's shoulders is an eagle, who stretches out its neck towards the "grêlot." This example is but a copy.

14. The Letter o.

This letter is composed of four animals. A leopard-like creature at the top seizes a large dog by the tail, placed head downwards. The head of this dog touches the hind parts of a stag, which turns to the left to form the lower half of the curve on that side of the o. Another stag rises above this one, his hind legs being uppermost, and running across to touch the buttocks of the leopard, and thus complete the curve of the o. A copy only.

15. The Letter p.

Here three old armed men attack a little monster at the bottom, which twists its tail round the spear of the lowermost man on the left. Above this man is another old bearded man, with a conical cap, who thrusts his spear into the left eye of the monster. An eagle is perched on the shoulders of the man with the cap, and seizes the spear-handle with the beak. On the right is a man without beard raising a scimitar with the right hand, and placing his left on the top of a shield, the lower part of which rests on the back of the monster. The scabbard of this man's scimitar lies against the man's left leg. The example is a copy.

16. The Letter q.

The left-hand or smaller limb is formed of a knight in armour on horseback. He stands erect in his stirrups, holding up above and obliquely a broken standard, on the banner of which is a double-headed black eagle. A man lies prostrate below the horse's legs. This man's back is towards the spectator. The descending limb opposite is composed of an

armed knight on horseback, whose front is to the spectator and the head directed towards his adversary on the left; his spear is broken, its broken shaft falling over the fractured shaft of his adversary's weapon. He raises a dagger above with the right hand, as if about to strike his enemy. The horse declines its head, and seizes the head of a man who lies crushed at its feet. The figure of the prostrate man forms the tail of the q. Below, at the right-hand lower corner, are the signature and mark of Martin Schongauer.

Bartsch, Brulliot and Ottley interpret this letter as *g*; Passavant regards it as *q*, remarking, "L'exemplaire du Musée Britannique paraît provenir d'une planche retouchée."

17. The Letter ꝛ.

On the left are two chimeric animals, standing erect on their hind legs and embracing each other. Their hind paws rest on the back of another chimeric animal, which turns up its head to bite the claws of one of the creatures on its back. Above, by the heads of the embracing animals, is a kind of crocodile resting on its side, with six short legs. The snout meets the tail of a large frog-like creature, thus forming the transverse limb of the ꝛ. The right end of this limb—the frog—is bitten by a long-tailed creature, the tail of which descends to form the right-hand member of the letter. At the left-hand lower corner are the signature and mark of Martin Schongauer. Both drawing and execution are of superior character.

This example belonged to the "Slade Collection," and was exhibited at the King's Library in 1869.

18. The Letter ꝰ.

This letter is composed of four animals. Above are two apes licking each other's mouths. The ape on the left hand—the uppermost—has a curled tail, the animal on the right—the lowermost—is tailless. Below, a leopard and a lion lick each others' mouths; the leopard is higher and on the left hand, the lion lower and on the right. A connection between the four animals is maintained by the cord which passes around the hind part of the higher ape and the tail of the leopard. These run down obliquely from left to right, touching the lower ape, and meeting the tail of the lion below. There is in this example much expression, and the technic is of a delicate and goldsmith-like character.

19. The Letter ꝯ.

Below is a dragon curled upon itself in a circular manner. An eagle is perched on its back, holding with its beak a chain,

to which the dragon is attached. On the left wing of the eagle stand two chimeric creatures, one of which stretches over to the right, holding in its mouth a lizard with a long tail, which descends to form the right-hand member of the letter. This example is a copy only.

20. The Letter 𝔇.

The left limb is formed of a figure of St. Christopher with the youthful Christ on his shoulders. The saint supports himself with a tree-stem, as he wades through a narrow stream running towards our right. The opposite member of the letter is formed of a monk with his lanthorn and cat, above whom rises a craggy height on the top of which are a chapel and buildings and wattled fences.

Passavant remarks in reference to this example: "Bonne gravure dans le style du Maître de 1466, quoiqu'elle ne soit pas de lui."

21. The Letter 𝔛.

Composed of four peasants, musically disposed, placed *en saltire* with respect to each other. Above, the man on the left hand plays on a stringed instrument; the man on the right on a sort of bagpipe. Below, the man on the left blows a horn; the man on the right rings two bells. Below in the middle are the signature and mark of Martin Schongauer.

22. The Letter 𝔜.

On the left hand stands St. George overcoming the dragon, down the throat of which he has thrust his spear. The dragon lies struggling beneath St. George's feet. The recurved tail of the animal forms the descending member of the 𝔶. On the right hand stands the princess with joined hands, looking down towards the dragon. Above her is an angel. The lower drapery of the princess reaches the tail of the dragon, and thus commences, as it were, the tail of the 𝔶. This is but a copy.

23. The Letter 𝔷.

Composed of two animals one above the other. They lick each others' tongues. The lower animal is lion-like, and is turned towards our left; the upper animal is chimeric, and is directed towards the right. A copy only.

When describing the copper-plate engraved "Alphabet in Figures" attributed to the Master of 1464, Passavant remarks

(*Deutsches Kunstblatt* for 1850, p. 172) "that this alphabet was prepared to serve as initial letters in manuscripts and printed books, the index at Basle* affords proof. A like intention makes it clear why several similar alphabets were engraved on copper by other Masters of the 15th Century." Having occasion recently to refer to the second volume of Dr. Dibdin's 'Ædes Althorpianæ,' we by chance alighted, on opening the book, on the notice of a work which, though we had become acquainted with it before, had slipped our recollection. This was the notice (p. 79, No. 1066) of 'Boetius Germanice,' printed by J. Schott at Strasbourg, 1500; quarto.' Therein Dr. Dibdin observes: "the initial letters of this impression are somewhat singular." A facsimile of the letter on the *recto* of *a* ii. being given, we at once recognised an old acquaintance, and as belonging also to the present 'Alphabet of grotesque Figures.' The British Museum Library containing a clean and perfect copy of the work in question, an opportunity was thus afforded us for its careful examination.

The work is a translation in German of the 'De Consolatione Philosophiæ' of Boetius, and bears the title on the *recto* of *a* i., "Boecius der hochberümpt meister und Poet bō dem trost der weisheit." This is printed above a large wood-cut representing 'Philosophy,' as a female bearing a sceptre and books, appearing to Boetius, who lies outside a bed in the open air, from behind which advances a troop of "Mvse Meretricvie."

On the *recto* of *a* ii is the wood-cut of an initial letter H, about $2\frac{3}{8}$ in. high by $1\frac{6}{8}$ in. wide. This letter is a reduced copy—with some slight variations in the drawing—of the letter h in the present alphabet.

On the *recto* of *a* iii. is an initial letter D of like size to the h, and which is a copy of the letter d in the present alphabet. Some few changes have been made, however, apparently to obtain a more regular-sided block and figure for adaptation to the printed text.

On the *recto* of *a* iiii. the title cut of Philosophy and Boetius is repeated.

On the *recto* of *e* vii. is an initial I, of nearly similar size as that of the other letters; but the design of it is not exactly that of the i of the present alphabet. Here, in the 'Boetius,' at the lower part is a prostrate goose seized by a dog, the back of which rises upwards to form the lower half of the letter. From the buttocks of this dog rises a wolf, which seizes by the wing a large bird of nondescript character. The *motif* may be said to be the same as in the present alphabet; but it has found another expression.

* An alphabetical index relating to Pliny's 'Natural History,' printed in Germany in 1478 (Docen, in 'Kunstblatt' for 1822, p. 51.)

On the *recto* of *i* ii. is an initial N of a like design to that of the n in the alphabet before us.

On the *verse* of *m* i. the initial letter D is repeated. These are all the decorative initial letters which have been employed.

On the *verse* of *o* v. is the colophon :

"Getruckt vnd vollendet durch Johannem Schot zū Strasburg vff Montag nach Sannt Johans enthaubtung. Anno M. funffhundert."

Below this colophon is the cut of a low plant (with its root) like the head of an artichoke or small custard-apple,* having on one side of the stalk the letter I; on the other side the letter S in Roman capitals.

On the *recto* of *o* vi., opposite the colophon, the title-cut of Philosophy and Boetius is made to occupy the entire page.

Before leaving this subject, we must inform the reader that, when describing in the first volume of this Catalogue the woodcut 'Alphabet in Figures' (D 21, p. 200), we were not aware that there existed in the manuscript department of the British Museum a late woodcut copy of the original sequence then under description. This copy may be found in E. Coll. Bagford, Bibl. Harl. 5966. It is but of coarse and mediocre character, as regards both drawing and expression, and also technical execution. Nevertheless, it is important to us as supplying the designs of those letters which are either incomplete or wholly wanting in the original sequence belonging to the Print Department. In the latter the initial A is imperfect, here in the copy, it is thus delineated: the left limb of the letter is formed of a bare-headed, slightly bearded old man clad in a tunic girded at the waist, from which hangs a small pouch. The legs are displaced by an ornamental flower. He stretches up the right arm to form the upper part of the left limb of the letter, and stretches across the right arm to form part of the transverse member of the letter. On the opposite side stands another man in like actions, thus completing the form of the letter. The upper part of the A is topped by two staves, coalescing horizontally, which proceed from the hands of the two figures. The meeting hands of the latter, forming the transverse limb, appear to rest on a narrow bar or scroll on which is engraved in small lower-case letters "thine mine," which may be read as, probably, "thine, mine." This inscription is interesting as showing the copyist to have been of English origin, and the more so when compared with the statement of Passavant concerning the inscription on this letter in the sequence attributed to the

* "Schoten-blume" we believe is equivalent to "Alpine anemone;" but the figure is more like that of a closed head of a ranunculus.

Master of the year 1464. This need not be repeated, as it has been recorded already in the first volume (p. 207) of this Catalogue. The letter H, slightly imperfect in the original series, is here completed by the tail of the chimeric animal curling round at the bottom to the right. The letter S, a mere strip in the original, is here designed as a chimeric fish-like animal—without fins—curved in the form of the letter it represents, and having at the top a bearded human head projecting from its jaws. The initial T is wholly wanting in the original. Here the upright part of the letter is formed of a man in a long and hooded dress holding erect a sword with the right hand, and raising the left arm, on which he supports a most absurd-looking creature extending horizontally across the top of the letter, the head of the animal being on the right hand. The lower part of the letter is made to curve round to the right, and is formed of two figures, the upper one of which holds over a cap or hat in his right hand towards the man with the sword. He bears in the left hand a short club, and rests the elbow on the head of the lower figure. The letter V (or U) is imperfect in the original sequence. Here it is formed of two men placed obliquely as respects each other; they join at the feet, and then diverge from each other. The man on our left plays a hautboy, he on the right a more flageolet-like instrument. In the Bagford copy there is not any W; which letter, as before remarked, was probably never designed at all. The floriated design, of Renaissance character, which terminates the original series, is in the copy — wanting. It may be well to observe that the legend in French, viz., mon ♡ abes, is present in the copy. The marks mentioned by Passavant, as being present on the letters R and V, are absent in the copy. The designs in the latter are two or three eighths of an inch less in their dimensions than are the originals. Four have been cut on one and the same block, and printed off on the same sheet. There are hence six sheets of figure letters, the last sheet having but three designs. The water-mark of the paper of impression is a shield surmounted by a crown; on the former is blazoned a curved horn with suspender. From the shield depends a ribbon, having, at the lower part, what appear to be the letters "W R" in small capitals.

In the volume of 'Bagford's Collection' we have been engaged with, there is also a comparatively modern alphabet formed of small undraped figures in various attitudes and positions. Below the figures is inscribed: "A new alphabet by which children may learn to draw and Limne."

A former possessor of it has thought fit to degrade himself by adding obscenities to some of the figures.

In connection with this alphabet of grotesque figures the following writers may be referred to:—Bartsch, vol. vi., p. 37, No. 94–109, p. 51; Brulliot ('Table Générale,' etc.) cols. 809–812; Ottley, vol. ii., p. 619, No. 94–109; Passavant, vol. ii., p. 46, No. 94–109; and also the first volume of the present Catalogue, p. 203.
[Variable; size of E, 4½ in. × 5½ in.] [Originals and Copies.]

H 100. Six Letters from an Alphabet of grotesque figures—Lower Germany, second half of the 15th Century.

In our prefatory remarks to the description of the letters of the alphabet of grotesque figures immediately preceding, it has been stated that a complete series of this alphabet in which all the pieces clearly belong to one and the same set or impression, is not known to exist, and it is doubtful if some of the originals have not disappeared altogether, and of these only copies are extant, and executed by different hands. In the Museum Collection are some duplicate letters, both originals and photographic copies, from which the following examples have been selected, as they fairly illustrate these remarks.

1*a*, 1*b*. The Letter i.

Of this letter two photographic copies are here given, neither of the original engravings of which were from the same plate which yielded the impression of this letter previously described. This will be at once evident if the back or neck of the dog seizing the hare be examined immediately above its head. The one letter (*a*) is from the Munich sequence, the other letter (*b*) from the Douce Collection at Oxford.

2. The Letter q.

The original impression from which this photographic copy was taken was from a different plate to that which yielded the impression before described. As proof let the left leg of the armed knight on the right-hand side be examined. Here it seems to be contained within the contour line of the horse's left hind leg. In the letter before described the lines of the leg pass beyond it. The horses' heads and manes, as well as other parts, are also different.

3. The Letter S.

Of this letter two other examples are here given; one (*a*) from the Munich sequence, the other (*b*) from the Douce Collection. On comparing them with the letter before described it will be seen that here the design in both is in *reverse* to that of the former letter.

4. The Letter 𝔟.

The example here given is a copy of an impression in the Douce Collection. The original is, no doubt, from the same plate that yielded the letter before described; but what a different state the plate must have been in when the two impressions were taken! At the left-hand lower corner of the present example the signature and mark of Martin Schongauer may be seen.

5. The Letter 𝔵.

The original impression is from a different plate to that which gave the former impression. A comparison of the contour lines of almost any part in the two impressions will prove this; but, as a single test, the head of the lowermost man on the left-hand side playing the horn may be examined.

6. The Letter 𝔶.

Alluding to this letter 𝔶, Passavant remarks: "Gravure médiocre, et probablement une copie de l'original perdue." The previously described letter being before us as a photographic copy only, it behoves us to be cautious in our conclusions; nevertheless it, as far as it goes, supports Passavant's opinion. The example now given, though but a photographic copy, clearly proves that a second original metal plate was once in existence. The design in each example is one and the same; nevertheless proportions, drawing, and technic all differ.
[As before.] [Originals and copies.]

In concluding the subject of the present Master, it may be observed that he or some of his School engraved certain *Playing Cards*, one card of which may be seen in the Museum Collection [G 148]. Under this head it may be found described in the 'Descriptive Catalogue of Playing and other Cards,' etc., p. 214, where references connected with the matter are given. In addition to the reference to Passavant there mentioned the following may be added: Passavant, vol. ii., p. 70.

THE MASTER OF THE YEARS 1467–1472, OR THE MASTER OF THE GREAT ARMORIALS OF BURGUNDY.

H 101. The Grand Armorials of Charles the Bold, Duke of Burgundy—Flemish School, second half of the 15th Century.

In 1856 M. Alvin, chief "Conservateur" of the Royal Library at Brussels, and M. Harzen, of Hamburg, when examining at the Library a collection of heraldic engravings taken from manuscripts formerly belonging to the Library of Burgundy, had their attention arrested by a large copperplate engraving representing the armorials of the house of Burgundy, at the base of which was the motto of Charles the Bold, viz.: Je lay emprins.

The technical execution of this engraving appeared so excellent, comparatively, as to lead M. Alvin to suppose it could not have been a contemporaneous production of this prince. On reconsideration, however, M. Alvin concluded that this print of arms had a strong analogy with the works of the Master of the year 1466 or E S, particularly with the alphabet of grotesque figures (H 99). A photo-lithograph of this print forms the A example now before us.

This large frontispiece of arms represents, within a somewhat barbarous Gothic framework, the armorials of the house of Burgundy surrounded by the order of the Golden Fleece and crested with a helmet crowned with a *fleur-de-lis*, and supported by two erect lions. Below on a plinth may be read in capitals of Gothic character, Je lay emprins which was the device of Charles the Bold. Immediately above the Burgundian arms proper are five shields, belonging to the *Duchies* of Burgundy, Lotharing, Brabant, Limburg, and Luxemburg. Outside the shields of the duchies are suspended twelve other escutcheons, belonging to the *Comtés* of Flanders, Artois, Bourgogne, Charolais, Hainaut, Holland, Zealand, Namur, Antwerp, Frise, Salins, and Malines. Now the number and order of these shields correspond to the titles which the Duke Charles assumed in his titles and charters before his acquisition of the duchy of Gueldres, and the *comté* of Zutphen in 1472. After this period the Duke never failed to place his title of "Duke of Gueldres" after that of "Duke of Luxemburg," and "Count of Zutphen" after that of "Count of Namur."

"We may observe," writes M. Alvin, "on our engraving all the escutcheons of the provinces under the rule of Duke Charles at the time of his accession, and we do not find among them those of Gueldres nor of Zutphen. This entitles us to assert

that this engraving was executed before the acquisition of these two provinces. On what occasion was this print engraved? Who was the author of it? Was it a production of Flemish art? Towards the solution of these questions I had not either the name or the monogram of the engraver, nor, in fact, the date of the engraving. Thus reduced to conjecture, it struck me first that the accession of the Duke Charles in 1467 might have been the occasion of the production. It might have been executed also for the holding of a chapter of the Order of the Golden Fleece—one having been held in the year 1468. It might have been also the frontispiece to a 'Festive Entry' into Ghent, to Bruges, or to Brussels. Perhaps it might have served as a title to a copy of the statutes of the Order of the Golden Fleece, which were sent—after the holding of a chapter—to the newly-elected knights. But as at this period printing, yet in its infancy, had not any press at work in our provinces, the engraving must have served as a title therefore to manuscript copies of the statutes. Now in a great number of the manuscripts of the 15th Century vignettes may be found in miniature which have been painted on engraved outlines, and our own plate might have had a like destination." (*Op. cit.*, p. 6.)

M. Alvin published a detailed account of this curious example of art and history, accompanied by a reduced photographic copy of it, under the following title: 'Les Grandes Armoiries du Duc Charles de Burgogne, gravées vers 1467. Par M. Louis Alvin, Conservateur en chef de la Bibliothèque Royale,' etc., Bruxelles, 1859. 8vo. pp. 27. This memoir is in the Print-room Library.

It has been mentioned that M. Alvin was of opinion that this engraving of arms might have been the work of the Master of 1466, or ℭ ⅁. He communicated this idea to MM. Passavant and Waagen. They could not coincide with it, nor could MM. Sotzman and Hotho. M. Harzen, however, sided with M. Alvin. Later M. Ch. de Brou entered a refutation, particularly of M. Harzen's opinions. In 1860 M. Passavant thus expressed himself on this subject: "The print is treated in the manner of the Master ℭ ⅁ 1466, but with less delicacy and correctness in the drawing, and the lions which support the shield do not resemble in anything the lion which this engraver has placed near the evangelist St. Mark. Further the kind of ornamental columns which support the baldachino is never to be met with in his prints. The crockets and finials of the Gothic spires are drawn with more laxity than is conformable to the exactitude of the Gothic forms of the time in Germany, and which the Master ℭ ⅁ has always vigorously followed. We are of opinion, therefore, that this example

belongs to some unrecognised Netherlands master of the latter third of the 15th Century." ('Peintre-Graveur,' vol. ii., p. 271, No. 67.)

M. Waagen informed M. Alvin that, while agreeing with him in the opinion that the engraving in question was of Flemish origin, and of the period between 1467 and 1472, yet that, "as regards the master of it I cannot agree with you. I find, and so do my friends here (MM. Sotzmann, Hotho and others of the Society of the Fine Arts at Berlin), that the management of the burin is different to that of the Master of 1466; the lines are stouter and looser [*plus nourries, plus déliées*]. The like may be said of the style of the two saints—it is less Gothic; the folds of the drapery of St. Andrew are of a purer taste, the hands are better drawn." (Alvin, p. 16.)

M. Alvin, while paying much respect to the opinions of the authorities mentioned, did not feel himself necessitated to withdraw from the conclusion at which he had arrived.

Thus remained the matter up to the year 1876; the print of the Brussels Library of the Burgundian blazon was believed to be of Flemish origin, to have been produced some time between the years 1467 and 1472, and to be *unique*, since not any other impression of the engraving was known to exist. Who the author of it might have been was quite an unresolved question.

In 1876 appeared a memoir by M. Alexandre Pinchart, having the following title: 'La plus Ancienne Gravure sur cuivre faite dans les Pays-Bas (Les grandes armoiries du duc Charles de Bourgogne). Par Alexandre Pinchart, 8vo. pp. 9, avec deux planches. Reproduit dans la Revue Universelle des Arts, f. ix.' This memoir was accompanied by two photo-lithographs, now before us, of the original impressions discussed in the memoir.

M. Pinchart informs us that he had had in his possession an old portfolio for thirty years, containing an engraving of the 'Grand Armorials,' etc., but of which he had not any remembrance from the fact that at the time when he acquired it—*en bloc* with other prints, some bad drawings, colours and instruments belonging to an heraldic painter—he was not able to appreciate the importance of what he possessed. An accidental circumstance brought the print of the armorials again before M. Pinchart's observation. He showed it to M. Hymans, of the Royal Library at Brussels, who at once drew M. Pinchart's attention to the importance of what he possessed. The print was afterwards submitted to M. Ch. de Brou, the well-known keeper of the Orenberg collections. It was quickly determined that the two engravings—viz., the print of the Brussels Library and that belonging to M. Pinchart—were not quite identical, or that they varied in certain details. It

was clear too that the impressions must have been taken from different plates, and that one print was a copy from the other. Both, however, were as yet *unique*, as a second impression of either had not been recognised.

"Two marked differences," writes M. Pinchart, "may be observed between the proof of the Royal Library and my own impression. In the first place the figure of St. Andrew, which in the latter is directed in action outwardly [or to the left], as is also the figure of St. George, turns the back to the latter person, while in the Brussels print St. Andrew looks towards the right and in the direction of St. George. In the second place the two lion-leopards on the escutcheon of Frise are placed one above the other on a field powdered with "bezants" in a direction *reverse* to what is proper—they progress from left to right. The copyist [Brussels print] has rectified this error, and has drawn them directed from right to left. Another difference also sufficiently notable is that the field on which is placed the device, Je lay emprins is adorned with jets at the two ends only." (*Op. cit.* p. 5.)

The student has now before him a photo-lithographic facsimile of the Brussels print (A), and one of M. Pinchart's impression (B). The variations above mentioned are at once apparent. The prints have been worked from different plates, and one print is evidently a copy of the other. Which was the original engraving? We had an opportunity of examining M. Pinchart's example, when it was brought by M. Thibadeau to the British Museum, and all who then examined it agreed that the Brussels print was the copy. The original—or M. Pinchart's engraving—passed afterwards into the possession of Mr. Malcolm of Poltallock. The following letter of M. Ch. de Brou will be read with interest:—

"My dear Pinchart,—I thank you very much for allowing me to examine anew your valuable discovery of last year—the print of the Grand Armorials of Burgundy. If when I saw your print for the first time a doubt may have crossed my mind on the point of its anteriority to the engraving of the same armorials which is contained in the Royal Library, this doubt has ceased to exist after this fresh examination, so much does the free action of the burin in it indicate a primitive work. The author of your engraving is perhaps a less habile burinist than the author of the example of the Royal Library, but, on the other hand, he is far more original, more supple and with more colour in his strokes, which are always very free and highly picturesque, while his copyist, though more precise, is far drier and more cold—characteristic features inherent to everything which is a copy. These differences are remark

able, especially when the two prints are placed together for comparison; and no iconophile, however slightly expert, could be mistaken concerning them.

"As to the nationality of your print, it appears incontestably to belong to the Flemish provinces of Belgium if we judge of it in respect to its technical character; and its archaic look points to a master goldsmith not very skilful in the methodical management of his graver. Further, this print has nothing more to do, than has that of the Royal Library, with the German Master of the year 1466, an attribution the correctness of which I not long ago took upon myself to refute in the 'Revue Universelle des Arts.' On comparing your example with that of the Royal Library one instinctively, as it were, distinguishes the prototype from its reproduction, a reproduction in which the work of the burin is, as I have before said, much more meagre and cold, a character which previously, at the time of the discovery of this piece by M. Harzen, struck me, and which I referred to in my notice. Moreover, the variations which exist between the two prints themselves plead in favour of your own example. The St. Andrew surmounting the capital of the column on the left is turned outwardly in relation to the subject, while in the copy the figure is placed in a contrary way. Further, on the shield of Frise the leopards pass towards the right hand, while in the copy they are placed in the direction they should proceed, that is, to the left. The copyist has therefore corrected his predecessor. * * *

"Ever faithfully yours,

"July 14, 1876." "Ch. de Brou.

M. de Brou sought hard that the original engraving should not leave Belgium, but that it should repose in companionship beside the copy in the Royal Library. Fate and fortune, however, destined it for our own country.

The latest criticism on this engraving is that of M. Hymans of Brussels, who remarks concerning it ('Les Commencements de la Gravure aux Pays-Bas'), 1882, p. 9:—

"A more important example of Flemish engraving in 1468 is yet furnished us in the plate of the 'Grandes Armoiries de Bourgogne' of the Brussels Cabinet. We know now that this plate reproduces one of the decorative compositions executed for the marriage of Charles the Bold with Margaret of York in 1468. M. Harzen did not hesitate to see in this print a work of the Master of 1466, and if this attribution has not been generally admitted, we must yet acknowledge that the plate really approaches very closely the work of this engraver. The figures of St. George and of St. Andrew, such as they appear in the impression of the Cabinet of Prints, are positively associated

by their style to the works of the Master of 1466, whatever may have been said about it."

M. Hymans adds in a note: "L'épreuve de cette planche qui appartenait à M. Pinchart, et que possède maintenant M. Malcolm, montrait ces figures considérablement défigurées par un artiste plus maladroit."

[9 in. × 5⅞ in.] [Copy.]

THE MASTER OF THE YEAR 1480, OR THE MASTER OF THE SCHOOL OF VAN EYCK.

Of the personal history of this Master not anything is known. The date attached to his work has been based on an assumption of Duchèsne *aîné*, who placed him in Holland as practising his art. But there are reasons for believing, from the execution of his prints, that "they belonged to some distinguished painter of the School of Van Eyck, and who flourished about the last quarter of the 15th Century. We perceive in their style of composition and execution the manner rather of the School of Flanders than of Holland; and these prints occasionally recall to mind the particular character of the compositions of Hans Memling." (Passavant, vol. ii., p. 255.)

Concerning the present Master, reference may be made to the following work, which is in the Library of the Print-Room, and is afterwards herein described: 'Curiosités du Musée d'Amsterdam,' etc. Edités par J. W. Kaiser, Utrecht (*sine anno*).

H 102. Virgin and Child ("Mater Amabilis")—Flemish School, last quarter of the 15th Century.

The Virgin, in half-figure, faces the spectator with the head slightly inclined over her right shoulder. She supports the infant Saviour against her right side with both arms. She is draped in mantle and tunic with folds over the head and neck. A circlet of gold and jewels may be seen above the brow. A cruciform and radiant glory is around the Virgin's head. The infant Saviour is undraped, and has a cruciform radiant glory over the head. He holds up a small flower with the left hand. A framework or double border encloses the design. This border is arched above, but, the present impression having been cut at the top, the arch is here incomplete. On the lower margin of the border the date 1492 has been added with the hand.

A beautiful little specimen of early art.
Passavant, vol. ii., p. 257, No. 11.
[$4\frac{1}{8}$ in. (to top of arch) × $2\frac{6}{8}$ in.] [Cut to limits.]

H 103. The Three Dead and the Three Live Kings, "Les Trois Morts et les Trois Vifs"—Flemish School, latter third of the 15th Century.

On our left hand are three crowned men on horseback, affrighted by a *rencontre* with three crowned, half-skeleton, half-corporeal men on the right hand. The scene is laid apparently in a cemetery or "campo santo," and numerous bones strew the ground. The mounted king on the most distant plane has his back to the spectator as he rides away from the grasp of the crowned death on the same plane, who has seized hold of part of his drapery with the right hand, and extends the left towards him as if addressing him. The horse of the second king rears up as if frightened, and his rider starts back as if alarmed at the sight of the second king of death, who stands opposite on the right hand, holding up his grave-clothes with both hands. The third crowned horseman rides quietly off on the left, leaning his left hand on the back of his horse as he looks towards the third death-king on the extreme right, more in the spirit of curiosity than of fear. The third death-king has his back to the spectator, and raises the right hand to point at the living king. In the foreground are three dogs; two run towards the death-kings as if angry, the third scampers off as if in fear. Herbage is on the foreground, with bones and stones; some foliage, in the distance may be seen between "les trois Vifs et les trois Morts."

The curious subject here illustrated is one intimately connected with what is known in literature and art as the 'Dance of Death.' To quote from Douce, it may be stated that, "in the course of the 13th Century there appeared a French metrical work under the name of 'Les Trois Mors et les Trois Vis,' *i.e.*, 'Les Trois Morts et les Trois Vifs.' In the library of the Duke de la Vallière there were three apparently coeval manuscripts of it, differing, however, from each other but furnishing the names of two authors, Baudouin de Condé, and Nicolas de Marginal. These poems relate that three noble youths, when hunting in a forest, were interrupted by a like number of hideous spectres or images of death, from whom they received a terrific lecture on the vanity of human grandeur. A very early, and perhaps the earliest allusion to

this vision seems to occur in a painting by Andrea Orcagna in the Campo Santa at Pisa, and, although it varies a little from the description in the above-mentioned poems, the story is evidently the same. The painter has introduced three young men on horseback with coronets on their caps, and who are attended by several domestics whilst pursuing the amusement of hawking. They arrive at the cell of St. Macarius, an Egyptian anchorite, who with one hand presents to them a label with this inscription, as well as it can be made out: "Se nostra mente sia ben morta tenendo risa qui la vista affita la vana gloria et sara sconfitta la superbia e sara da morte," and with the other points to three open coffins, in which are a skeleton and two dead bodies, one of them a king. The story of 'Les Trois Morts et les Trois Vifs' was prefixed to the painting of the Macaber Dance in the churchyard of the Innocents at Paris, and had also been sculptured over the portal of the church by order of the Duke de Berry in 1408. It is found in numerous manuscript copies of the 'Horæ,' and other service-books, prefixed to the burial office. All the printed editions of the Macaber Dance contain it, but with some variation; the figure of St. Macarius in his cell not being always introduced. It occurs in many of the printed service-books, and in some of our own for the use of Salisbury. The earliest wood engraving of it is in the block book of the '15 Signa Judicii,' where two of the young men are running away to avoid the three deaths or skeletons, one of whom is rising from a grave. It is copied in the 'Bibliotheca Spenceriana,' vol. i., p. xxx." ('The Dance of Death, with a Dissertation on the several Representations of that Subject.' By Francis Douce, Esq., F.A.S. London, 1833, pp. 31–33.)

Of the present interesting composition we have here only photographic copies. The original engraving from which these copies have been taken is in the possession of Mr. Malcolm of Poltallock. Copy *a* is as it proceeded from the original engraving. Copy *b* is by the Amand-Durand process. The metal plate involved in the process has been worked upon also by hand, producing, as a result, much heaviness of effect and loss of drawing in the contour outlines. This copy is stated in the volume of the Amand-Durand works (vol. x., No. 39) to have been taken from a print in the Fitzwilliam Collection at Oxford. This we believe to be a mistake, from what Mr. Reid informs the writer, the fact being as before mentioned. Mr. Reid informs us also that only one other original impression than Mr. Malcolm's is known, and that is at Stuttgart. This latter impression is stated to be a much finer one than the one in Mr. Malcolm's cabinet.

[$4\frac{1}{2}$ in. × $7\frac{1}{8}$ in.] [Copy.]

H 104. **Solomon adoring Idols**—Flemish School, the latter third of the 15th Century.

Described by Bartsch, vol. x., p. 1, No. 1; Passavant, vol. ii., p. 256, No. 3.

Kaiser, in his 'Curiosités du Musée d'Amsterdam,' has given (Figure 6) a facsimile of this engraving. In reference to it he observes: "M. Renouvier thinks that the letters on the capital of the column on which the idol is placed may probably indicate the name of the author. He found in the archives of Ghent a master goldsmith Bartholome Overheet, inscribed in 1480. The separation of the letters is too evident to admit of this interpretation, and behind the T A U may be distinguished in such manner as to make the inscription read as O-VERE-TU, which, without doubt, are the first words of a prayer." (*Op. cit.*, p. 8).

The head-dress of Solomon is very remarkable. "The circular head-dress of *fleurons saillants*, borrowed probably from the helmet of the Duke of Burgundy, may be found in the old woodcuts of the School of the Netherlands, as, *e.g.*, in the '*Speculum Humanæ Salvationis;* het boeck des Gulden Troens, ofte de vier en twintig ouders, te Utrecht, 1480; het leven ons lieve Heere Jesus, de Leeuw te Antwerpen, 1487,' where may be found yet other costumes in accord with our print, and among these the head-dress of the female with a jewel in the middle."
[$5\frac{6}{8}$ in. × $4\frac{1}{2}$ in.] [Cut.]

H 105. **St. George and the Dragon**—Flemish School, latter third of the 15th Century.

St. George, on horseback, is directed in action towards the right. He is in armour and surcoat, and wears a flat round cap, with a single large feather in it. From this cap behind flutters to the left hand a large scarf. St. George has plunged his lance through the neck of the dragon, which he has pinned to the earth beneath the feet of his horse. The dragon has twisted its tail around the left forefoot of the horse and growls up at its conqueror. On a rocky eminence on our right kneels the king's daughter. Her hands are clasped in prayer, a diadem is on her head, the long hair of which falls below her waist. Near her right arm a lamb lies quietly on the ground, looking down on the combat. The horse's tail is tied up at the end, as tails are when the horse is for sale and when the ground is muddy. Above, some clouds are indicated. This print has been delicately engraved on a soft and tender metal.
[$5\frac{5}{8}$ in. × $4\frac{1}{8}$ in.] [Cut to limits.]

H 106. An Oriental on Horseback—Flemish School, latter third of the 15th Century.

Described by Bartsch, vol. x., p. 52, No. 28; Ottley, 'Facsimiles of scarce and curious prints,' etc., p. 18, No. 90, plate 90; Passavant, vol. ii., p. 261, No. 44.

[$6\frac{3}{8}$ in. × $4\frac{1}{8}$ in.] [Cut.]

H 107. The Subjugation of Man by Woman—Flemish School, latter third of the 15th Century.

A photographic copy of a scarce print in the Douce Collection at Oxford.

Described by Bartsch, vol. x., p. 51, No. 26; Passavant, vol. ii., p. 261, No. 42; Kaiser, 'Curiosités du Musée d'Amsterdam,' p. 8, fig. 7. In the latter work a legendary history of the subject is given. See also *postea*, 'Master W,' I 85, and Martin Zatzinger, No. 14.

[Diameter 6 in.] [Copy.]

H 108. A Card Party in the open air—Flemish School, latter third of the 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

Passavant, vol. ii., p. 260, No. 35; Kaiser, 'Curiosités du Musée d'Amsterdam,' p. 11, fig. 25.

[$4\frac{7}{8}$ in. × $4\frac{3}{8}$ in.] [Copy.]

H 109. A Woman with a Shield and Crest—Flemish School, latter third of the 15th Century.

A young and nicely dressed female is seated, directed in action towards the right. The copious folds of her tunic lie on the ground, the sharply pointed ends of her shoes protruding from beneath them. On her right knee she supports a helmet, having an owl on it as a crest. With the left hand she sustains upright against the seat a large shield on which are the letters A N. Foliage of an arabesque character is about her and her seat. A long waved scroll—without inscription—is above the head of the figure.

This well designed and engraved example is attributed by Brulliot to the Master of 1466 or ℭ ℌ, by Duchèsne *aîné* to the Master of 1480, and by Passavant to this latter Master, with whose works we place it. Brulliot, No. 120; Passavant, vol. ii., p. 262, No. 49; Nagler, 'Monogrammisten,' vol. i., p. 435, No. 999; Nagler, 'Kunstler Lexicon,' vol. ix., p. 33, No. 11.

In all probability the letters on the shield do not refer to the designer nor to the engraver of the print under notice.

[$4\frac{6}{8}$ in. × $3\frac{3}{8}$ in.] [Cut.]

H 110. **Ornamental design with Shield and Figures**—Flemish School, latter third of the 15th Century.

This print is a copy in reverse of an engraving by Israhel van Meckenen described by Bartsch, vol. vi., p. 277, No. 194, and being number 136 of the present Catalogue. This copy is described by Passavant, vol. ii., p. 264, No. 62.
[$5\frac{3}{8}$ in. × $3\frac{3}{8}$ in.] [Cut.]

H 111. **Curiosités du Musée d'Amsterdam**—Flemish School, latter part of the 15th Century.

This is a folio volume in the Library of the Print-Room under the press-mark, "German Books, No. 1." The title of the work is as follows: 'Curiosités du Musée d'Amsterdam. Fac-similes d'Estampes de Maîtres inconnus du 15e siècle. Edités par J. W. Kaiser, Directeur de l'Ecole de Gravure à l'Académie Royale des Beaux-Arts à Amsterdam. Utrecht, Keminck et Fils, Editeurs; Leipsic, Rudolph Weigel, Libraire; Paris, Vve. Jules Renoard, Libraire.' Folio (*sine anno*).

"In the year 1816 the Cabinet of Prints belonging to the 'Stadhouder' of Holland was transferred from the Hague to Amsterdam in exchange for objects connected with the collection of coins in the latter city. In the year 1806 at the sale of the effects of the Baron de Leyden, this cabinet was enriched by a portfolio containing about eighty prints by unrecognised masters of the 15th Century: these prints being of such rarity that other collections formed at great cost can offer but few examples of them. Passavant, in the 'Peintre-Graveur,' mentions sixty-two plates of 'Le Maître de l'Ecole de Van Eyck,' of which six are at Paris, four at Coburg, four at Vienna, four at the British Museum, one at Düsseldorf, one at Berlin, and one at Dresden. The Cabinet at Amsterdam contains not less than fifty-three, and nearly the same number of other anonymous masters of this epoch. Duchèsne *aîné*, in his 'Voyage d'un Iconophile,' was the first person who drew attention to this collection. He cited seventy-six examples, the execution of which he attributed to the Master of 1480, in agreement with the opinion always prevalent at Amsterdam. This master, according to Duchèsne, must have been one of the older of the Netherland masters; and he proposed to give a detailed description of these engravings, but never fulfilled his intention. Passavant, however, has given an account of them, and cites among the Netherlands engravers, 'The Master of the Gardens of Love,' the Master of the School of Van Eyck or of the year 1480, and other unrecognised engravers of the

School of Van Eyck. Bartsch has described in his tenth volume certain of these engravings which may be met with also in other collections, and which he attributes to various German masters. In all probability Bartsch had not seen the Amsterdam Cabinet. M. Renouvier, in his prize essay on the invention of engraving, ascribes these prints to Netherland masters, but M. Harzen sought to prove, in the 'Archiv für die zeichnenden Künste,' 1860, that all are, with but few exceptions, the works of Bartholomew Zeitblom, a painter and engraver at Ulm. To this conclusion Dr. Waagen agreed. It is thus apparent that there is not yet accord as to the true authors of these engravings."

After discussing the opinions of Harzen in relation to Zeitblom and of M. Renouvier, Kaiser continues his remarks—which it should be remembered embrace the entire series of the scarce portfolio of the Cabinet of Amsterdam before mentioned: "When were these prints engraved? where? by whom? and with what end in view? These are very natural questions, and which I wish I could answer in a decided manner. Nevertheless, I may be allowed here to express my own personal opinion in the hope that more competent authorities may one day give us a solution of these problems.

"In regard to the epoch to which these examples should be assigned, M. Renouvier has well remarked that a more or less rude style of execution is always an equivocal sign in the determination of antiquity. The paper does not offer more surety, since modern engravings may be printed on old paper, and *vice versâ*. But with respect to costume it is quite otherwise, for costume has much importance in questions connected with the middle-ages. At that time the fashion of the day simply was followed in the fine arts, except in *the most* sacred subjects, where traditional costumes were invariably reproduced. . . . The short cloak, the pointed shoes (*poulaines*), the caps and other objects, of clothing, indicate that the greater number of our prints—which have much analogy with the engravings on wood of the 15th Century, and the copies which have been made of them by known masters—go back to the middle of the 15th Century."

The question as to what part workers in metal and goldsmith-engravers had to do with the production of these early examples of art, as was the case in Italy, is next discussed by M. Kaiser, and he arrives at the conclusion that goldsmith-engravers had not any share in their production.

"All these considerations lead me to suppose," continues M. Kaiser, "that the greater number of the engravings in question of the Amsterdam Cabinet have been executed by different

Netherlands masters of the middle of the 15th Century, and were designed in part for the decoration of books. . . . Not anything could be more agreeable to me than to be encouraged by the Government to undertake the reproduction of facsimiles of certain of these engravings. . . . I was the more inclined to reproduce them by the actual process of engraving, since certain pupils of the Academy evinced considerable talent for this kind of work. M. J. A. Boland, among others, who is distinguished particularly for his exactitude and scrupulous attention, has not spared any trouble to render faithfully these engravings in their smallest details. I abstained from having recourse to photography because in the case of ancient prints it is necessary that we should determine the nature of the black material which has been employed [in the ink of impression] and the tool with which they have been engraved. These effects photography cannot reproduce so exactly as they can be reproduced when like means are employed as were adopted in the production of the originals. Further, the spots and torn places to be found perchance in the paper would prevent the true lines of the technic being distinguished, which lines in certain prints are so delicate that to take away anything from them would be to risk losing the general character of the execution. The black—the velvety tone particularly—of our engravings should be noted. Frenzel has drawn attention to the 'burr' or Indian-ink-like tone [*Tuschton*] of ancient prints, a tone particularly distinguishing our own examples. After some trials I have succeeded so well in reproducing this tone that I cannot doubt that of the original was obtained in a like manner. Of this I am the more sure since the most simple composition of black was the best, viz., lamp-black [*noir de fumée*] with nut oil, a composition which it has been thought could not be got to dry, but which dries perfectly well on the paper, while at the same time those soft gradations which, although marking what are known as 'proofs with the burr,' cannot be obtained by means of burr only.

"Since the masters to whom these various examples should be ascribed cannot satisfactorily be indicated, I have deemed it right not to offer any new arrangement of them, and to content myself in the remarks which I have to make on them with the description given by Passavant in the 'Peintre-Graveur,' vol. ii., p. 252. In the hope of being able one day to reproduce all the prints of unrecognised masters in the Cabinet at Amsterdam, I have kept back a whole series of subjects well deserving the attention of *cognoscenti*—such subjects, *e.g.*, as those of *genre*, portraiture and armorial bearings – and which I purpose to treat of separately."

In the present volume thirty-three engraved facsimiles and twelve folio pages of letterpress are included.

Figure 1. *Saint Eloi, the patron of smiths, working as a goldsmith in his laboratory.*—This engraving is attributed by Passavant (vol. ii., p. 253, No. 2) to the Master of the Gardens of Love. Kaiser remarks, however: "the execution differs in a perceptible manner from that of our other figures—the naïve conception of the work and the careful execution of the accessories would suggest the School of Van Eyck, did not the defective perspective oppose the suggestion. [4½ in. × 7⅝ in.]

Figure 2. *A wild man on the back of an unicorn*—according to Passavant, vol. ii., p. 254, No. 5; but in Kaiser's opinion the design represents "a woman habited in feathers, crowned with mimosas, and representing *Chastity*."

This print, along with the next one to be mentioned, is ascribed by Passavant to the author of the 'St. Eloi' (Fig. 1). We agree with Kaiser in opposing this conclusion.

In both these examples the drawing is freer and the technical execution altogether different to that to be observed in the 'St. Eloi.' We perceive rather the work of one of the pupils of the Master of the School of Van Eyck.
[3⅝ in. × 3½ in.]

Figure 3. A companion piece to Figure 2. It represents—according to Kaiser—*Impurity*, under the form of a naked woman, with two infants in her arms, riding a stag. Passavant, vol. ii., p. 254, No. 6. [4⅛ in. × 3 in.]

Figure 4. *Samson tearing open the lion's mouth.*—Passavant, vol. ii., p. 255, No. 1. Kaiser seems to doubt this print belonging to the Master of 1480, it being of too inferior execution. [3⅝ in. × 3⅜ in.]

Figure 5. *The Conversion of St. Paul.*—By the Master of the previous figure (4), according to Kaiser. In the opinion of Passavant it is by the Master of 1480, but "ce n'est pas une de ses meilleures pièces." [5⅜ in. × 3 in.]

Figure 6. *Solomon adoring Idols.*—Passavant, vol. ii., p. 256, No. 3. See *antea*, p. 222, No. 104. [Diameter 6 in.]

Figure 7. *A woman riding on a man's back, who crawls on all fours, or the 'Subjugation of Man by Woman,' antea*, p. 223, No. 107. [Diameter 6 in.]

Figure 8. *The Annunciation.*—Passavant, vol. ii., p. 256, No. 6, who remarks: "Cette pièce n'est point des plus belles et l'exécution en est semblable à celle du Sampson."
[5 in. × 3⅜ in.]

Figure 9. *The Visitation.*—Bartsch, vol. x., p. 2, No. 3; Passavant, vol. ii., p. 256, No 5. [5½ in. × 3⅜ in.]

Figure 10. *Christ bearing his Cross.*—Passavant, vol. ii., p. 256, No. 6. [5 in. × 7½ in.]

Figure 11. *The Virgin and Child* (*Mater Amabilis*).—Passavant, vol. ii., p. 256, No. 8. [$5\frac{7}{8}$ in. × $3\frac{2}{8}$ in.]

Figure 12. *The Holy Family.*—Passavant, vol. ii., p. 257, No. 10. [$5\frac{5}{8}$ in. × $4\frac{1}{2}$ in.]

Figure 13. *St. John the Baptist.*—Passavant, vol. ii., p. 257, No. 15. [$4\frac{6}{8}$ in. × $1\frac{5}{8}$ in.]

Figure 14. *The Apostle St. Paul.*—Passavant, vol. ii., p. 258, No. 18. Kaiser thinks that this print is not by the same hand which produced Figure 13, the drawing being more correct, and the execution firmer here than in the Baptist. [$4\frac{6}{8}$ in. × $1\frac{6}{8}$ in.]

Figure 15. *St. Sebastian.*—Passavant, vol. ii., p. 258, No. 19. [$3\frac{6}{8}$ in. × $1\frac{5}{8}$ in.]

Figure 16. *St. Sebastian.*—Passavant, vol. ii., p. 258, No. 20. [$3\frac{3}{8}$ in. × 2 in.]

Figure 17. *St. Christopher.*—Passavant, vol. ii., p. 258, No. 22. [$6\frac{5}{8}$ in. × $4\frac{1}{8}$ in.]

Figure 18. *St. Christopher.*—Passavant, vol. ii., p. 258, No. 23. This figure does not immediately follow Figure 17, but is placed between Figures 31 and 32 on the last folio but one of the volume. [$4\frac{6}{8}$ in. × $2\frac{6}{8}$ in.]

Figure 19. *St. Martin dividing his Cloak with a Beggar.*—Passavant, vol. ii., p. 258, No. 24. [$7\frac{3}{8}$ in. × $5\frac{1}{8}$ in.]

Figure 20. *St. George and the Dragon.*—Passavant, vol. ii., p. 258, No. 25. [$5\frac{1}{2}$ in. × $4\frac{1}{2}$ in.]

Figure 21. *St. Barbara.*—Passavant, vol. ii., p. 259, No. 28. [$4\frac{7}{8}$ in. × $3\frac{2}{8}$ in.]

Figure 22. *A Joust between two fantastic figures.*—Passavant, vol. ii., p. 259, No. 31. [5 in. × $6\frac{3}{8}$ in.]

Figure 23. *A Hunting Party.*—Passavant, vol. ii., p. 259, No. 33. [$3\frac{5}{8}$ in. × $6\frac{5}{8}$ in.]

Figure 24. *The Sport of Falconry.*—Passavant, vol. ii., p. 260, No. 34. [$4\frac{7}{8}$ in. × $3\frac{5}{8}$ in.]

Figure 25. *A Card Party sitting out of doors.*—Passavant, vol. ii., p. 260, No. 35. "Belle pièce traitée comme la précédente." (Passavant, *loco. Antea, p.* 223.) [$4\frac{7}{8}$ in. × $4\frac{3}{8}$ in.]

Figure 26. *The Young Man and Death.*—Passavant, vol. ii., p. 261, No. 41. "L'éxécution et le dessin en sont de la plus grande finesse, et dignes d'un Hans Memling." (Passavant, *loco.*) [$5\frac{3}{8}$ in. × $3\frac{3}{8}$ in.]

Figure 27. *The Adoration of the Magi.*—"One of the oldest prints of the collection." (Kaiser, p. 11.) Passavant, vol. ii., p. 264, No. 2. [$6\frac{1}{2}$ in. × $4\frac{2}{8}$ in.]

Figure 28. *Christ on the Cross.*—Passavant, vol. ii., p. 265, No. 7. [$4\frac{6}{8}$ in. × $2\frac{7}{8}$ in.]

Figure 29. *The Holy Family with St. Anna.*—Passavant, vol. ii., p. 265, No. 9. [$5\frac{7}{8}$ in. × $3\frac{6}{8}$ in.]

Figure 30. *The Archangel Michael and Demon.*—"One of the most ancient prints of the collection." (Kaiser, *loco.*) Passavant, vol. ii. p. 266, No. 14. "Nuages enroulés qui sont traités à guise d'ornements dans le style ancien." (Passavant, *loco.*) [4½ in. × 3⅜ in.]

Figure 31. *St. Barbara.*—Passavant, vol. ii., p. 268, No. 39. [4⅝ in. × 1½ in.]

Figure 32. *St. Catherine.*—Passavant, vol. ii., p. 268, No. 38. [4⅝ in. × 1½ in.]

Figure 33. *The Assumption of St. Mary of Egypt.*—Passavant, vol. ii., p. 269, No. 41. [7⅝ in. × 5⅜ in.]

[Size variable.] [Copies.]

THE MASTER OF THE YEAR 1516.

H 112. A Mounted Warrior in a Landscape—Germany, first quarter of the 16th Century.

A photographic copy of a small circular print, representing an armed man galloping towards the right. At his right side hangs a scimitar, and over his left shoulder project a bow and two arrows. The long ends of his head-drapery flutter to the left as the warrior gallops along or leaps over a deep gorge, in which are a castle and town. In the middle plane of the composition is a river, on which is a small vessel on the left, and a swan on the right hand. From the beak of the latter hangs a tablet, on which is the date 1516. In the distance are hills and buildings.

[2⅛ in. diameter.] [Copy.]

SECTION III.

DIVISION I.

MASTERS HAVING CIPHERS, MONOGRAMS AND MARKS.

DIVISION I.

MASTERS HAVING CIPHERS, MONOGRAMS AND MARKS.

Under the present Section are included engravings the authors of which have marked their productions either with one or more initial letters of their names, or with a private mark—as it may be termed—by which their works may be identified. In some instances both an initial signature and mark have been adopted. The letters—more than one letter being present—of the signature are occasionally discrete, or are separable if intertwined, as a cipher. In other instances the letters are interwoven as a monogram, *i.e.* they are inseparable without each letter falling more or less in pieces.

Little, or not anything on which dependency can be placed, is known of the personal history of the masters whose works are described under Division I. The study of marks and monograms, however, forms a difficult but necessary part of the duty of the expert and connoisseur, whose text-book at present is 'Die Monogrammisten und diejenigen bekannten und unbekannten Künstler aller Schulen welche sich zur Bezeichnung ihrer Werke eines figürlichen Zeichens, der Initialen des Namens der Abbreviatur desselben etc., bedient haben. Mit Berücksichtigung, etc. Bearbeitet von Dr. G. K. Nagler, Dr. A. Andresen, und C. Clauss. München, 1858-1879. 5 Bände, mit Monogrammen und Initialen.'

I 1. St. George and the Dragon—Germany, 15th Century.

St. George, in armour and on horseback, advances towards our left. The plume of feathers on his helmet is large and flowing. He extends the right arm, and supports a lance with banner with the left. The horse, elevating both fore-legs, looks round, apparently at the dragon, who lies on his back

in the foreground to the right. The latter looks something like a tortoise which has extended the neck and become reversed. On rising ground on the right kneels the princess, with nimbus and extended hands, towards St. George. In her right hand she has a cord, by which she holds the lamb, here represented more like a fat pig or young bear. Beyond the latter is her father's castle. On the opposite side on the same plane is a church. Below the fore-feet of the horse and near the boundary line of the engraving is a tablet on which is a Gothic letter, either an A or E, standing the right way. But if our surmise be correct that this impression is from an ornamental or decorative plate not intended originally to be printed from, the letter must be here in reverse, as we believe are the actions performed by the hands of St. George. Further, it may be observed that immediately below the point of the wing of the dragon in the foreground is a mark caused by a hole for the fixature of the plate—at least so we consider it. The technical execution of the engraving too is quite that of the goldsmith and ornamental engraver.

Passavant refers to this example, remarking that "des épreuves postérieures montrent au pied du cheval un t;" and that the letter on the tablet is a Gothic E. Whatever be the meaning, however, of this letter on the tablet, we have chosen this early expression of German art wherewith to commence the present section. [$4\frac{5}{8}$ in. × $2\frac{7}{8}$ in.] [Cut to limits.]

I 2. The Virgin and Child with St. Bernhard — Lower Germany, 15th Century.

The action takes place within a vaulted Gothic chapel or chamber, open over a mullioned pierced balcony in front. The B. Virgin is seated on our left, supporting with the left arm the infant Christ upon her left knee. A circular nimbus with radiant disc is over her head. She is draped in mantle and tunic, the latter being slightly open on the chest, exposing the right mamma, which the Virgin compresses so as to cause milk to be projected on to St. Bernhard's face. The infant Christ is undraped, and has a cruciform nimbus over the head. He raises his hands towards his mother. St. Bernhard of Clairvaux—Doctor Mellifluus—kneels on our right, draped in monastic habit, and supporting by the left shoulder a pastoral

staff, with the crook inwards. A nimbus with radiant disc is over the saint's head. He joins his hands and looks up in adoration at the Virgin. From his mouth proceeds a scroll, on which is inscribed in Gothic letters, "Monstra te esse matrem." A scroll seems to run from the mouth of the Virgin, but it is void of inscription. Three windows are to be seen in the background of the chapel, the middle one having in the centre an escutcheon on which is a heart. Around the escutcheon is a wreath. The drapery of the figure may be seen through the pierced mullions of the balcony, and on the edge of the latter lies the end of the girdle cord of the saint. In the spandrils at the upper part of the arch of the chapel are arabesque ornaments. On the front of the balcony, immediately below the base of the pillar on our right-hand side, is the signature of the Master, as an ornamental Gothic A.

Passavant, referring to the present example, vol. ii., p. 200, No. 3, remarks: "This piece is a copy—with some changes—of the engraving No. 25 of John of Cologne and Zwolle. The drawing of it is bad; the hatchings are in the old style."

[$8\frac{6}{8}$ in. × $4\frac{5}{8}$ in.] [Large margin.]

I 3. St. Cecilia—Flemish School (?), 15th Century.

St. Cecilia stands facing the spectator, draped in mantle, tunic and under-dress. A wreath of flowers and nimbus with radiant disc are on her head, the long hair of which falls below the waist. St. Cecilia supports an organ with the right hand, and an open book with the left. A long and waved scroll passes from behind the head of the saint down each side of the figure almost to the ground. This scroll is devoid of inscription, but on the background, on a line with the saint's head, are engraved the words "Sancta Cecilia" in Gothic characters. At the right-hand lower corner of the print is the signature A as an ornamental Gothic letter. Below the end of the scroll on the left-hand side is apparently a mark, but undecipherable.

This engraving has been coloured somewhat artistically; the countenance of St. Cecilia is one of beauty, and the whole print is an attractive little specimen of early art.

Flemish manuscript is on the *verso*, the print having decorated the book of devotions from which St. Lucia, I 4, has been taken. [$4\frac{6}{8}$ in. × $2\frac{7}{8}$ in.] [Wide margin, coloured.]

I 4. **St. Lucia**—Flemish School (?), 15th Century.

St. Lucia stands facing the spectator, draped in mantle and tunic, and wearing a crown upon her head, the long hair of which falls below her shoulders. With the left hand she supports a long, straight sword, the point of which rests upon the ground. With the right hand she holds up some of her drapery. Across the throat, beneath the chin, is a horizontal line, having at each end a small upright mark added in vermilion, symbolising a legend of her martyrdom. Close by the sword on the ground is a symbol, we believe, but what it is we know not—it looks somewhat like a basket, or it may be the coil of rope by which she was pulled away to suffer. On the background, on a line with the head of the figure, are engraved the words 'Scā—Lucia," in Gothic letters. The design is enclosed within a framework formed by a sectional drawing of a Gothic doorway, on the lower margin of which is the letter A.

Flemish manuscript is on the *verso*, the print having been taken from a book of prayers.

[$4\frac{3}{8}$ in. × $2\frac{1}{2}$ in.] [Wide margin.]

I 5. **St. Quirinus** — Lower Germany, or School of Cologne, second half of the 15th Century.

St. Quirinus advances towards our left, clad in armour, but his head-dress is a hairy cap with feather. A scarf flutters to the right. St. Quirinus bears a standard with the right hand, and rests the left on the top of a curved shield, on which are nine balls. The latter, or nine small circular black spots, are on the banner of the lance. A long, broad, slightly-curved, pointed sword hangs at the saint's right side. Long and sharp pointed foot-gear are present. St. Quirinus looks up towards a castle placed on the top of a rocky elevation on the left hand of the composition. Below the castle lies a part of what appears to be a Greek or Maltese cross, and portions of drapery belonging to another figure, not present, seem to hang upon the rock. The ground is pavemented, and on it, near the end of the lance, appears another portion of drapery.

Passavant notices this engraving, vol. ii., p. 235, No. 166, remarking: "Another figure belongs to this composition, but

of which a part of the drapery only is to be seen in the defective example of the British Museum."

A close examination of the impression before us will show that the original metal plate from which it was taken was previously cut down on the left-hand side. The curved line of the plate-mark is plainly to be seen on the left of the impression. On the lower part of the pennon of the standard is the signature A.

There is an engraving by Israhel van Meckenen of St. Quirinus (Bartsch, vi., p. 239, No. 110, and No. 81 of this Catalogue), in which the figure is in all essentials a counterpart of the present one, but in reverse way. The background is also, in this print by Israhel van Meckenen, quite plain and unworked, the castle, rock, etc., being absent. The ground is pavemented, and drawn in better perspective than in the present example. The signature A is on the banner, but the nine black spots are absent.

Alluding to St. Quirinus, Mrs. Jameson remarks ('Sacred and Legendary Art,' p. 467): "St. Quirinus was another Roman soldier serving under the Emperor Aurelian. As he did not hesitate both to profess and preach openly the Christian faith, he suffered martyrdom by being dragged to death by horses; his tongue was first thrown to a hawk. He is represented in armour with a horse and hawk near him, bearing a shield with nine balls and the palm as martyr. Of this military saint I have met with only one representation—in an old German picture—where he stands in complete armour, bearing the standard on which are nine balls."

St. Quirinus is one of the patron saints of Cologne, and may be found, according to Wessely ('Iconographie Gottes und der Heiligen,' p. 350), stamped upon some of its old money.

The present St. Quirinus must not be confounded with Quirinus who was Bishop of Sissek in Croatia, and one of the eight tutelar saints of Austria. He had his hand chopped off, and was thrown into the water with a millstone around his neck. He is represented in Albrecht Dürer's wood engraving of the Patron Saints of Austria, Bartsch, vol. vii., p. 140, No. 116.

There would appear (Nagler's 'Monogrammisten,' vol. i., p. 4, Nos. 5 and 7) to have been an old painter of the Cologne School whose mark was an A, very similar to the letters on the standards in the two engravings we have been discussing. It is therefore possible that both examples may have been copied from a picture by this old master, instead of Israhel van Meckenen having copied from our anonymous master, or the latter from Israhel van Meckenen. If so the signature A would not apply to an engraver. Nevertheless, in the uncertainty which exists, and from the similarity of the signature

to that on the distaff of the woman in I 6, we have placed this print of St. Quirinus in its present position.

The close approximation of the signature in our present engravings of Saint Quirinus to the signature on the cover of the tomb of the 'Resurrection,' No. 43 of the small 'Passion' of the master known as Meister Johann von Köln—Zwott aus Zwolle—'le maître à la navette'—is worthy of notice.

[6½ in. × 2⅝ in.] [Margin.]

I 6. **The Quarrelsome Woman**—Lower Germany, latter part of the 15th Century.

On the left-hand side of a pavemented floor sits a woman on a low camp-stool or chair, and directed in action towards the right, where sits her husband. She is draped in a close-fitting dress, which is raised to an indecent height above her knees. With the right hand she appears to be applying a cloth or towel to the pudendum. The woman holds a large distaff with the left hand, which she raises above her head, as in the act of striking her husband. The man, on the right, is seated on a somewhat similar chair, and fronts the spectator, but throws his head over a little to one side as if to avoid the threatened blow from the woman. He holds a distaff with his hands. He has on a close-fitting reticulated cap, tight hose and pointed shoes. His tunic is confined around the waist with a narrow girdle. Above the heads of the figures are two long and waved scrolls without inscriptions. The signature of the master is at the top of the spindle held aloft by the woman.

Israhel van Meckenen appears to have used this design for his work No. 122 of this Catalogue.

[3⅝ in. × 3⅝ in.] [Small margin.]

I 7. **The Betrayal of Christ**—Germany, latter part of the 15th Century.

Christ stands in the middle, directed in action slightly towards the right. Judas leans over Christ's right shoulder as if to kiss him. A soldier, bearing a flaming beacon in the right hand, is about to strike our Lord with his left hand. Two other soldiers are engaged on the left in the seizure of

Christ. On the right, at the feet of the soldier with the beacon, Malchus has fallen to the ground. His lanthorn lies open before him. Peter stands on the extreme right, holding his unsheathed sword in the right hand. In the background is foliage on the left hand, and on the right are the towers of of Jerusalem. Between the trees and the city is the garden gate. At the lower left-hand corner of the print are the letters A H in ornamental character, with an ornament between and below them.

An authority connected with the department, but now no more, and to whose opinion weight should be given, suggested that this engraving might be the work of Alaert du Hameel. There is such confusion with respect to this master and Hieronymus Agnen de Bois-le-Duc, and as to what Alaert du Hameel really did do, that we feel bound to confess we have not sufficient means of comparison by which to form a judgment. On consultation with Mr. Reid, and in connection with such examples of the masters mentioned as are contained in the Museum collection, and taking into consideration the particular character of the mark and cipher, we have decided to retain the little print under the present section.

[2 in. × $1\frac{7}{8}$ in.] [Very small margin.]

I 8. **A Rocky Landscape**—Germany, first quarter of the 16th Century.

A very scarce engraving, described by Bartsch, vol. vi., p. 398, No. 1.

———— Ottley, vol. ii., p. 705. B.

———— Nagler, vol. i., p. 810, No. 1882.

The signature is below, a little to the left, in comparatively large letters. The B is in reverse.

[$5\frac{3}{8}$ in. × $5\frac{3}{8}$ in.] [Cut.]

I 9. **The Crucifixion**—Flemish School.

Christ hangs crucified in the middle; a thief is on each side of him. The group of holy women, with St. John, is on the left-hand side of the cross to the spectator. The centurion,

two other men, and a mounted soldier (? Longinus) are on our right. In the foreground before the foot of the cross are four soldiers raffling for our Lord's garments; they have quarrelled; one draws a sword, and another is about to use a dagger. Below to the left hand is the signature, which may be read perhaps as either the cipher B in reverse or the monogram I B or B I. A double border-line encloses the composition.

There are here two impressions of this print (*a*, *b*). Both have been coloured. On one (*a*) there is manuscript Flemish text of devotional character on the *verso*.

See Andresen, 'Beiträge,' etc., p. 10, No. 29.

[$4\frac{1}{8}$ in. × $2\frac{6}{8}$. in.] [Coloured.]

BM, BM

Of the artist implied by these initials B M we are destitute of any information. Personally we agree with Ottley in the opinion that, "although the engravings all bear the initials B M and are probably of nearly the same age, I am by no means persuaded that they are the work of one artist."

I 10. The Judgment of Solomon—Upper Germany, latter part of the 15th century.

Described by Bartsch, vol. vi., p. 392, No. 1.
———— Ottley, vol. ii., p. 703, No. 1.
———— Passavant, vol. ii., p. 124, No. 1.
———— Nagler, vol. i., p. 838, No. 1.

The signature is below in the middle.

Two impressions of this scarce engraving are before the reader: A is an impression from the first state of the plate before the cloud on the left of the throne was added; B is an impression from the plate after the cloud was added.

Nagler remarks: "Bartsch had a cut example before him to describe, since he gives 10 in. 7 lns. only as the height of the engraving. The work is in the composition and expression of the figures remarkable, and entitles the Master—if the *composition* be his—to the highest praise. Ottley thinks that the initials B M may indicate *Beau Martin* or *Bon Martino*, as he is inclined to award the composition at least to Martin Schön. But "Hubsch Martin" can scarcely be supposed to have translated his nickname into French or Italian, or to have implied it by these initials. As regards the drawing, it may certainly suggest Martin Schön. A well-executed pen-and-ink drawing

of the engraving was in the collection of Graf Sternberg-Manderscheid, and was described by Frenzel in the 'Sternberg Catalogue,' V., No. 499. This writer was forcibly reminded by the composition of Martin Schongauer's spirit." (Nagler, *loco.*)

Passavant writes: "Dans cette pièce capitale du maître, plusieurs têtes d'homme très expressives et quelques belles têtes de femme rappellent évidemment le style et la manière de Martin Schongauer" (*loco*, p. 124).

[11½ in. × 16½ in.] [Margin.]

I 11. **Repose in Egypt**—Upper Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 393, No. 2.
———— Passavant, vol. ii., p. 124, No. 2.
———— Ottley, vol. ii., p. 704, No. 2.
———— Nagler, vol. i., p. 957, No. 2.

The latter author remarks: "In the Royal Cabinet of Engravings at Munich is a fine old impression, having the name 'Malbucci' on the *verso*. It has been written by an old hand, and shows that in former times the print was taken for the work of Bernard, Malpucci or Malpizzi. But its German characters are overwhelming, and the work of Malpucci is too little known to allow of his being brought forward in the matter" (*op. cit.*).

According to Passavant, the example of this print preserved in the Library at Vienna has been printed off with a brown-coloured ink, which gives it the appearance of a "pen-and-ink drawing" (*loco.*).

The signature is below in the middle; between the two letters is a mark; a sort of gibbet.

The drawing, expression, and technical execution of this engraving can hardly be thought to have been by the same hands as produced the 'Judgment of Solomon' (10), the 'Virgin and Child on a bank' (12), and the 'Coronation of the B. Virgin' (13). The signature on the print also differs in some points from that on the examples mentioned.

[8⅝ in. × 6⅛ in.] [Cut to limits.]

I 12. **Virgin and Child seated on a bank**—Upper Germany, latter part of the 15th Century.

The holy Mother is seated on a grassy bank, which is supported by a wooden wall. She is turned towards the spectator's right hand, and supports the infant Christ on her left knee. The Virgin is draped in mantle and tunic, the

former falling in copious folds over the grassy bank, both on the right and left hands; the latter falls in heavy folds on the ground and over the Virgin's feet. Over the head of the latter is a circular nimbus, having a double border. The hair is long and wavy, falling to the waist. The holy mother places the right hand over the abdomen of her son, while her left hand is applied to his left leg. The infant Saviour is undraped, and has a cruciform radiant glory. He carries the left hand up to the left ear and extends his right hand towards his holy Mother as he looks downwards. The grass on the bank to the spectator's left hand curves over the edge of the embankment in such way as to have led to its being taken for fur on the mantle of the Virgin. (See Nagler, 'Monogrammisten,' vol. i., p. 839, No. 3.) Immediately in the foreground are some plants, to the right of which is the signature. The letters are comparatively large, and like those on the 'Judgment of Solomon' (I 10).

In this engraving we cannot find anything in common with what is exhibited in either the 'Repose in Egypt' (I 11) or in the 'Pietà' (I 14).

The following are the remarks of Nagler concerning the present engraving: "Frenzel describes this print in the Sternberg Catalogue, Part II., No. 171. Certain parts of it, and the character of the B Virgin, led him to the opinion that this engraving had proceeded from another master than from him who had produced the 'Repose in Egypt.' We have yet a further suspicion, viz., that there are two different engravings of this subject. According to Frenzel's description Mary is turned towards the left; but in the Delbecq Catalogue, I., No. 75, is described 'A Madonna with Child on a grassy bank' who is turned towards the right. According to the description Mary supports the Child upon her lap also, and the latter applies the left hand to her head. The Madonna has a double cruciform aureole; in the case of the child the rays emerge in a cruciform manner."

Nagler, we may here remark, does not give altogether an exact account of the description in the Delbecq Catalogue, which is as follows: —

"75. *La Vierge et l'Enfant.* La Vierge, tournée à droite, est assise sur un banc de gazon. Elle tient sur ses genoux l'enfant Jésus, qui porte la main gauche à la tête. La Vierge est nimbée d'un double cercle et l'enfant de rayons en croix," etc.

In fine, the print now actually before us is the example described in the Delbecq Catalogue.

[$6\frac{5}{8}$ in. × $5\frac{5}{8}$ in.] [Cut.]

I 13. **Virgin and Child and attendant Angels with Crown**—Upper Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 393, No. 3.
———— Nagler, 'Monogrammisten,' vol. i., p. 839, No. 4.
———— Ottley, vol. ii. p. 704, No. 3.

Some parts of the composition and technical execution are worthy of much praise. Both the administering angels are admirable, but the angel on the spectator's right hand is exquisite, and has not been surpassed by either Botticelli or Perugino, and is only equalled by the two angels on the left of the cross in the large 'Christ on the Cross,' of Martin Schongauer, Bartsch 25, and No. 15 of this Catalogue. Can they have been the offspring of the same mind which evolved the grotesque faces—for there are some—in the 'Judgment of Solomon'?

The signature is below in the middle, the M being somewhat different to this letter in certain of the engravings, but closely approaching to the form it takes in the 'St. John at Patmos.' We may observe also that the elongated form, steadfast, thoughtful and somewhat melancholy expression of the face of the Virgin is quite in accord with the face of the evangelist in the 'St. John at Patmos.'

[8 in. × 5⅝ in.] [Cut.]

I 14. **A "Pietà"** — Upper Germany, latter part of the 15th Century.

The body of Christ lies from left to right, extended rigidly and stiffly on the lap of the B. Virgin, who is seated before the foot of the cross, which rises up in the centre of the composition. St. John, on our left and behind, supports the Lord's head, while Mary Magdalene raises his right hand that she may kiss it. Behind the Magdalene is a third holy woman, a fourth being on the other side of the cross, by the feet of the Saviour. Immediately in the foreground, and below the draperies of the Virgin and the Magdalene, lie the wreath of thorns and a skull. The cross is a *tau*, with a tablet of inscription. The landscape background is rocky, with a town and river in the distance. The character and work of this landscape should be compared with those of the 'Repose in Egypt' (I 11), which are similar. The forms of the trees and their differentiation specifically are the same in both designs, and in each design they are touched in—as an artist would say—in an equally artistic manner.

This print has been described by Passavant, vol. ii., p. 125, No. 5.

——— Nagler, vol. i., p. 839, No. 6.

Neither Bartsch or Ottley mentions it.

Nagler thus comments on it: "The composition is undoubtedly that of Martin Schön, since there is an old copy in reverse which is marked with his signature, and the address *Martini Petri excudebat*" (*loco*).

On referring to Bartsch, vol. vi., p. 167, No. 3, this copy in reverse may be found alluded to. But all this is not sufficient to *prove* that the composition of our present work was truly that of Martin Schongauer, the signature of the latter being added to prints unquestionably not belonging to him. Passavant is nearer the mark, we think, if we understand him rightly, in his observation, "Cette belle gravure a été copiée en contrepartie et munie de la marque de Martin Schongauer."

The signature is below, in the middle, by the wreath of thorns. [$8\frac{5}{8}$ in. × $6\frac{3}{8}$ in.] [Cut.]

I 15. The Coronation of the B. Virgin—Upper Germany, latter part of the 15th Century.

The B. Virgin kneels in the middle of the composition before the throne in heaven. She joins the hands before her chest. She is draped in mantle and tunic, the large and well-cast folds of the mantle falling over the estrade of the throne. A circlet of pearls is around the Virgin's head, the curling hair of which falls over the shoulders. Over her head is a large plain nimbus. On a side-seat at the right of the throne sits God the Father; on a like seat on our left sits God the Son, while above, over the head of the Virgin, and on the back of the canopy, is the Holy Spirit as a dove, surrounded by a luminous and radiant glory. God the Father and the Son are draped alike, wear a similar crown, and support with the left hands an imperial orb on the right knee. Around the head of each person of the Trinity is a nimbus, which is double-bordered in the case of the first two persons. The latter support with their right hands a crown over the head of the Virgin. At the upper left-hand corner of the print are two angels in the clouds. One—the lower angel—descends with a scroll, the other angel plays on a theorbo. At the right-hand opposite corner are two angels in the clouds: one plays on a harp, the other on a long pipe.

The state of the impression at the right-hand upper part of the latter shows that the proof was taken before the plate had been completely finished. Not any signature is here present, but the print has been cut away at all sides, and a narrow margin

added; thus a signature may have been removed. Passavant, who has described this engraving, remarks, "C'est du reste un excellent travail, et sans aucun doute du maître." (*Op. cit.* vol. ii., p. 125, No. 9.)
[8 in. × 6⅛ in.] [Cut.]

I 16. **St. John the Evangelist at Patmos**—Upper Germany, latter part of the 15th Century.

St. John is seated, directed towards our right, in a rocky landscape. He writes on a scroll which he supports with his knees. He holds an ink-bottle with the left hand. His left leg is crossed over the right one. He is draped in a loose habit, with copious folds, from beneath which emerge the bare feet. On the right, and behind, stands an eagle with outspread wings on a flat part of the rock, looking towards St. John. In the sky, above the eagle, is a representation of our Lady as the "Immaculate Conception," the Virgin and Child being surrounded by a radiant aureole. Behind the evangelist rises up a leafless tree. In the distance is the sea, on which may be observed a small vessel to the left of the tree. In the foreground, at the right-hand corner, is a stone, from behind which springs up a plant.

The signature is below, in the middle.
Described by Passavant, vol. ii., p. 125, No. 6.
———— Nagler, vol. i., p. 839, No. 7.
[8⅜ in. × 5⅝ in.] [Cut.]

THE MASTER WITH THE ANCHOR.

I 17. **Virgin and Child in an open chamber on the ground floor**—Upper Germany, latter part of the 15th Century.

Described by Bartsch, vol. v., p. 396, No. 3.
———— Ottley, vol. ii., p. 704, No. 3.
———— Nagler, vol. i., p. 874, No. 3.
The signature and mark are below in the middle, but have been here cut away. [5⅜ in. × 4⅝ in.] [Cut.]

I 18. **Virgin and Child within a garden-like enclosure**—Upper Germany, latter part of the 15th Century.

A photographic copy of an extremely scarce engraving described by Bartsch, vol. vi., p. 396, No. 4.
———— Ottley, vol. i., p. 705, No. 4.
———— Nagler, vol. i., p. 874.

From Bartsch's and Nagler's descriptions this copy appears to have been taken from a "first state" of the original print. The latter writer observes: "In the first and very scarce impressions there are not rays around the head of the Virgin; a few faint rays are over the head of the Child only." Here the latter even are wanting. The signature and mark are below in the middle. [$5\frac{5}{8}$ in. × $4\frac{3}{8}$ in.] [Copy.]

I 19. **The Woman taken in Adultery**—Upper Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 395, No. 2.
——— Ottley, vol. ii., p. 704, No. 2.
——— Nagler, 'Monogrammisten,' vol. i., p. 874, No. 2.
The signature and mark are below in the middle.
[$8\frac{6}{8}$ in. × $6\frac{3}{8}$ in.] [Cut.]

ℓ, WITH A GRAVER.

I 20. **The Stigmatisation of St. Francis of Assisi**—Lower Germany, early part of the 16th Century.

St. Francis, with conventual habit and tonsure, kneels on the left hand, receiving the stigmata of the Crucified from the six-winged symbol which descends in the heavens at the right-hand upper corner of the print. A radiant glory is over the saint's head; a cardinal's hat lies on the ground before the saint, below the hat lies a lanthorn (?). Rather more in the foreground, and at the right-hand lower corner, sits the saint's disciple asleep. In the middle distance is a river with boats, etc., and behind are hills, buildings, and a church. Toward the buildings a flight of birds makes wing.

Below in the foreground and in the middle is the signature ℓ with a graver below it.

A little weak colour has been applied to the nimbus of the saint and the hills behind him. A double border-line is present. Four lines of Flemish manuscript are on the *recto* below the print, and twenty lines are on the *verso*.

Andresen, 'Beiträge,' etc., p. 42, No. 142.
[3 in. × $2\frac{7}{8}$ in.] [Slightly coloured.]

I 21. A Woman seated, bearing a Cup and Shield—Germany, first quarter of the 15th Century.

Described by Bartsch, vol. vi., p. 416, No. 1.
———— Ottley, vol. ii., p. 709 c.
———— Nagler, 'Monogrammisten,' vol. ii., p. 569, No. 1498.

At the lower part of the engraving is a tablet lying obliquely, on which are the letters E A and the date 1506.

Nagler writes: "This scarce print is delicately engraved, but is poor in drawing. We are assured by Director Passavant that the master belonged to the Saxon school of Lukas Cranach. It is possible that Erhard Altdorffer may be implied under these initials E A, as this artist received his education in the school of L. Cranach, senior, though he was certainly not much younger than the latter person, since already in 1512 he was in the service of the Duke of Mecklenburg. The print of 1506, then, must have been a youthful production of Altdorffer; and he might have been the more inclined to make a trial with the graver, as the art of copperplate engraving was followed with good results in the school of Lukas Cranach. The particular school we here intend to indicate may be understood by referring to our article on Lukas Cranach, sen., under 'C. L. No. 310.'

"It may be questioned, however, if this print of the Master E A be an original work or a copy. In the Derschau Cabinet a print (No. 17), with a like old noble German lady, is described, but who is represented in *reverse*. She raises, *e.g.*, the cup with the left hand; and although from this action we could not positively state the print to be a copy, yet it may be said that in drinking the vessel is usually raised with the right hand. On the neck-band of the lady's dress of the print which was in the Derschau Collection was inscribed "NOVE." The print is 3 in. 1 line high by 1 in. 11 lines wide, thus the size is almost that of the other print. Here too the work may be regarded either as original or copy. If the author be Erhard Altdorffer, as may be assumed, we may suppose that he engraved the work after an older model. If the female in the latter held the cup in the raised left hand, it would be easier for him, as a yet but weak draughtsman, to draw the figure in reverse, or rather to give the lady the cup in the right hand without the reversal of the whole drawing." ('Monogrammisten,' vol. ii., p. 569, No. 1498.)

The same word -NOVE- may be read on the neck-collar of the present example. [$3\frac{2}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

I 22. A "Pietà"—Flemish School, 15th Century.

The B. Virgin (in three-quarter figure) supports before her the body of the Crucified upon her right side. Her right arm, covered with drapery, is placed behind the Lord's right shoulder, while her left hand supports his left hand, which is placed over the wound in the side. A bordered cruciform nimbus with radiant disc is over Christ's head, and a wreath of thorns around his brow. A bordered circular nimbus is over the Virgin's head, which is covered with drapery. On the left hand a shaded pillar, or pilaster rather, more than half-an-inch wide runs the length of the print; on the other side a similar pillar is unshaded. At each of the upper angles of the print before these pillars hangs an escutcheon, having on it some of the instruments of the Passion. On the escutcheon of the right hand side are the pillar of flagellation, ladder, nails, hammer, rod, etc.; on that of the left side are the cross, lance, reed and sponge, and dice. A double border encloses the composition. The outer border at bottom is wider than elsewhere and has at each corner a small shield. The shield at the left-hand corner has on it a thin Roman F, the shield at the other corner is empty.

This example is noticed by Passavant, vol. ii., p. 290, No. 1. He remarks: "The execution is rude, but the composition appears to have been borrowed from a good model—perhaps from Roger van der Weyde, senior, of Brussels, (or of Bruges,) as he is still called."

This print formerly adorned a manuscript book.

[4½ in. × 3 in.] [Wide margin.]

I 23. Fifteen Saints in small circular medallions—Germany, 15th Century.

Five rows of small circular medallions, three in each row, are contained on the same plate. The whole is enclosed within an invected border on three sides. Each medallion is rather more than six-eighths of an inch in diameter and has a double-lined border. The figures in the medallions are busts bearing symbols in their hands. At each of the four corners of the engraving is a large Gothic initial followed by a mark

of contraction for *Sanctus*. A similar ꝭ is placed also over several of the medallions in the upper rows of the series.

Beginning with the medallion on our left hand in the uppermost row, we have first St. Barbara with tower, book and palm-branch; the word *barbara* being to the right of the circle. Next comes the B. Virgin, bearing the infant Christ. She has a narrow crown upon her head. The third medallion contains St. Catherine with sword, wheel and book. The name *Katherina* is on the left of the circle.

The first on the second row is St. Pantaleon holding a vase of medicine in the left hand. The name is to the right above the circle. In the next medallion is St. Margaret, holding a processional cross in the left hand, and having a dragon's head below her right elbow. The name in contracted form is on the right hand below the circle. In the third medallion of the second row is St. Vitus, we believe. He carries a sword in the left hand, and holds a book with a cock upon it with the right hand. St. Vitus is thus represented, we may observe, in a picture in the Cathedral at Bonn and on the coins of the bishoprick of Prag (see Wessely, 'Iconographie Gottes und der Heiligen,' p. 399). Wessely has a note to the following effect: "Perhaps a cock was formerly sacrificed to him. In Bohemia it was customary, even in the year 1836 in the country parts, on the eve before his festival to carry in procession an adorned cock, and to behead it in the market-place" (*op. cit.*).

In the first medallion of the third row is St. Blasius, Bishop of Sebarte in Armenia. He holds a pastoral staff in the right hand, and the handle of an iron instrument in the other. Between the bishop's head and the instrument is the head of a wild boar. The title is above the circle. The second person is St. Erasmus, holding with the right hand a spindle with intestine wrapped around it, and with the left a pastoral staff. The name is to the right above the circle. The third medallion contains St. Myrtus, martyr Apostolic of Aix. Half of his head has been cut off, which half he holds before him with his left hand; this upper half having on it a mitre. The title is on the right hand above the circle.

The first in the fourth row is St. George with the Dragon. The name is on the right above the circle. The second in the row is St. Cyriacus, martyr Bishop of Jerusalem. With the left hand he holds secure a demon by a chain, and in the right hand he bears the palm of martyrdom and victory. The name is to the right within the circle. St. Cyriacus is followed by St. Egidius. He holds an abbot's staff with the right hand, while a hind licks his left hand. The name is to the right above the circle.

The first medallion in the lowermost row contains St. Christo-

pher with the infant Saviour on his right shoulder, and holding a tree-stem with both hands. The name is to the right below the circle. The second in the row is St. Achatius, a warrior who suffered martyrdom under Hadrian. He supports a cross with the right arm, and carries a leafless branch or barren thorn-stem in the left hand. The title is below the circle.

The last person represented is Saint Eustachius. He supports a book (?) with the right hand, on which is a stag. With the left hand he carries a standard. The name is below the circle.

At the left-hand upper corner of the engraving immediately following the large initial ℌ is the cipher F R. To whom this refers we know not. We would observe, however, that we have little doubt that the example before us represents the designs of a stained-glass window, probably existing at one time either at Prag or at Bonn. If the cipher may be read as F H, and not as F R, we might suppose, with some justice, that it referred to Friedrich oder Fritz Harlein (also Herlen and Herlin), a rather important artist brought up in the School of Van Eyck, but afterwards working in Upper Germany and Swabia. This artist may have furnished the designs for the stained-glass window. On one of Harlein's pictures is the date 1488. He died at Nordlingen in 1491. It is noteworthy that on one of the wings of an altar-piece by "Friz Herlen Maller," is the cipher F H R beneath this inscription. On this master reference should be made to Nagler, 'Monogrammisten,' vol. ii., p. 778, No. 2144.

[$4\frac{5}{8}$ in. × 3 in.] [Cut to limits.]

I 24. The Virgin and St. Anna with the Infant Christ—Upper Germany, 15th Century.

On a throne-like seat, having a floriated canopy, are seated the B. Virgin and St. Anna, having the infant Christ standing between them. The Virgin is on our left, with diadem and nimbus having a radiant disc. Her hair is long, and flowing to the waist. The disc of the nimbus of St. Anna is radiant and bordered. The infant Christ is undraped, has a cruciform nimbus with radiant disc, and stands with the left foot on the seat of the throne, and with the right foot on the knees of St. Anna. The draperies of the figures reach the lower limits of the print. A narrow red line has been added to the border, and some red and yellow colour to the tracery of the canopy and elsewhere.

On the *verso* is Flemish manuscript, the print having decorated a volume of prayers.

At the upper left-hand corner of the print may be seen what we read as the capital letter G, and at the opposite corner that which we read as V; these letters we assume to be the signature of a master referred to by Passavant, vol. ii., p. 165; and by Nagler, 'Monogrammisten,' vol. iii., p. 134, No. 419.

The present example seems to have been unknown to these writers, as their example is unknown to us; but our print, like that of their 'St. Felicitas,' is one of the second half of the 15th Century, was taken from a Flemish book of prayer, as was the 'St. Felicitas,' and bears, as we read it, the same signature, though the G V are given by the writers mentioned as *open* letters. Exception to our conclusions may be taken from the latter circumstance, and also from that of the letters being to some readers as much like O V as G V, if not more so. It must be admitted also that the print of the 'St. Felicitas' is alluded to in terms of commendation by both Passavant and Nagler, which would not apply to the present example.

Notwithstanding doubts which may thus arise, and which without a comparison between the two prints being instituted cannot be absolutely settled, we have decided, nevertheless, to place our own example in its present position.

[$3\frac{2}{8}$ in. × $2\frac{1}{8}$ in.] [Margin.]

HG

I 25. St. Paul—Germany, first quarter of the 16th Century.

A photographic copy only of a scarce print.

St. Paul stands directed towards our left, resting his hands upon the handle of a long straight sword, which has its point downwards. An oval or discoid nimbus is placed erect behind the apostle's head. At the upper angles of the print are small angels with arabesque work, forming a kind of ornamental arch over the figure. At the lower right hand corner is the cipher H G, the G being within the H.

[$2\frac{3}{8}$ in. × $1\frac{1}{2}$ in.] [Copy.]

HHS

I 26. **The Twelve Apostles, with the Instruments of Martyrdom, standing**—Upper Germany, first quarter of the 16th Century.

A series of the Twelve Apostles, copied in reverse from the designs of Martin Schongauer. Bartsch, vol. vi., p. 136, No. 34–45, and No. 25 of the present Catalogue.

The present copy is described by Bartsch, vol. vi., p. 406, Nos. 1–12.

——— Ottley, vol. ii., p. 707, Nos. 1–12.

——— Nagler, vol. iii., p. 405, Nos. 1084.

The signature is below, near the middle. On the print of Judas Thaddeus here the signature is absent, but we are not sure that its absence is not due rather to erasion than to anything else. [$3\frac{5}{8}$ in. × $2\frac{3}{8}$ in.] [Cut.]

HH

The names of Hans Schongauer, Hans Schaüflein and Hans Schlump have been given to this Master by various writers, but on unreliable grounds.

See Bartsch, vol. vi., p. 386.

—— Passavant, vol. ii., p. 207.

—— Nagler, 'Monogrammisten,' vol. iii., p. 592, No. 1463.

I 27. **St. Christopher**—Upper Germany, latter part of the 15th Century.

A circular print described by Bartsch, vol. vi., p. 387, No. 2.

——— Nagler, vol. iii., p. 593, No. 2.

Referred to by Passavant, vol. ii., p. 207, No. 2.

The signature is below by the right foot of St. Christopher. [$2\frac{4}{8}$ in. diameter.] [Cut.]

I 28. **St. Roch** — Upper Germany, latter part of the 15th Century.

A circular print described by Bartsch, vol. vi., p. 388, No. 3.

——— Nagler, 'Monogrammisten,' vol. iii., p. 593, No. 3.

Both Passavant and Ottley correct Bartsch's mistake in entitling the subject 'A Pilgrim,' instead of 'St. Roch.'

The signature is below in the middle.

[$2\frac{3}{8}$ diameter.] [Cut.]

I 29. **The Lady and Knight with Death** — Upper Germany, latter part of the 15th Century.

A copy in reverse of a well-known engraving by Albrecht Dürer. Bartsch, vol. vii., No. 94.

The present copy is described by Bartsch, vol. vi., p. 388, No. 4.

——— Nagler, *op. cit.*, vol. iii., p. 594, No. 10.

——— Ottley, vol. ii., p. 702, No. 4.

The signature is below by the right foot of the lady.

[$7\frac{5}{8}$ in. × $4\frac{6}{8}$ in.] [Cut.]

I 30. **An Assemblage of Six Warriors**—Upper Germany, latter part of the 15th Century.

A copy in reverse of an engraving by Albrecht Dürer; No. 88 of his works in vol. vii. of Bartsch.

The present copy is described by Passavant, vol. ii., p. 208, No. 10.

——— Nagler, *op. cit.*, vol. iii., p. 594, No. 11.

The signature is below—large—in the middle.

[5 in. × $4\frac{5}{8}$. in.] [Cut.]

I 31. **Virgin and Child with a Clock**—Lower Germany, 15th Century.

This scarce engraving, with its curious stories of the infant Christ striking the bell of the clock, and of the B. Virgin raising the chin of an adoring monk, has been fully described by Passavant, vol. ii., p. 206, No. 1; Nagler, 'Monogrammisten,' vol. iii., p. 161, No. 512.

Weigel and Zestermann, in the second volume of their great work 'Die Anfänge der Druckerkunst,' etc., p. 408, Nos. 494 and 495, describe the copies C and D of Passavant, and also the copy made by Israhel van Meckenen of the original, this copy being No. 145, p. 256, vol. vi., of Bartsch.

Weigel notices a modification (No. 496) of the present subject: 'Mary with the Clock,' or 'das Zeit-glöcklein.'

The adoring monk whom the Virgin is taking under her protection, has been regarded as St. Benedict, St. Bernhard, and St. Bertholdus. He is probably meant to represent the latter person, who was the author—of one of the editions at

least—of the 'Horologium' or 'Zeit-glocklein,' an edition which bore the title, 'Horologium Devotionis circa Vitam Christi. Frater Bertoldus sacerdos ord: predicatorum e ling. theutunica in Lat. transl.'
[Rather more than 4 in. diameter.] [Margin.]

The names of *Hans von Kulmbach*—read as Jean de Culmbach—*Hans Klein von Nürnberg*—Jean Clein de Nuremberg—and *Johannes Coloniensis*, have been by various writers bestowed on this Master. They are merely haphazard conjectures, on which not any reliance can be placed.

The subject may be found discussed in Nagler, 'Monogrammisten,' vol. iii., p. 843, No. 2060.
——— Passavant, vol. ii., p. 138.
——— Ottley, vol. ii., p. 701.
——— Bartsch, vol. vi., p. 382.

I 32. **The Bearing the Cross**—Lower Germany, latter part of the 15th Century.

A copy of the large engraving by Martin Schongauer, No. 21, p. 128, vol. vi. of Bartsch, and No. 11 of the works of Schongauer in this Catalogue.

The present copy is described by Bartsch, vol. vi., p. 385, No. 13.

——— Nagler, *op. cit.*, vol. iii., p, 884, No. 12.

The signature is below in the middle, as I and C, with an escutcheon between the letters. On the escutcheon are two crowns—three crowns are the arms of Cologne.
[$10\frac{6}{8}$ in. × $16\frac{6}{8}$ in.] [Cut.]

I 33. **Christ on the Cross**—Lower Germany, latter part of the 15th Century.

A copy of an engraving by Martin Schongauer (Bartsch, vol. vi., p. 129, No. 23) as modified by the Master W. in his work, I 66 of the present Catalogue. Refer to our remarks in connection with this Master.

Described by Passavant, vol. ii., p. 139, No. 15.
——— Nagler, vol. iii., p. 844, No. 14.

The signature is below in the middle.
[$4\frac{3}{8}$ in. × $2\frac{7}{8}$ in.] [Cut.]

I 34. St. Michael and the Dragon—Lower Germany, latter part of the 15th Century.

A copy of an engraving by Martin Schongauer, No. 58, p. 145, vol. vi., of Bartsch, and No. 37 of the works by Schongauer in the present Catalogue.

The present copy is described by Bartsch, vol. vi., p. 386, No. 14.

———— Ottley, vol. ii., p. 702, No. 14.

———— Nagler, *op. cit.*, vol. iii., p. 844, No. 15.

The signature is below in the middle.

[$6\frac{3}{8}$ in. × $4\frac{3}{8}$ in.] [Margin.]

I 35. An Ornamental Plaque—Germany, first quarter of the 16th Century.

A series of interlaced Gothic mouldings are made to work out an ornamental design of octangular form. This design is enclosed within an octagonal border. In the space in the middle of the plaque are the initials and mark of the Master.

Concerning this mark Nagler, 'Monogrammisten,' vol. iv., p. 126, Nos. 398 and 399, may be consulted.

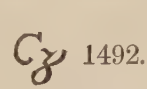
[$2\frac{7}{8}$ in. across, perpendicularly and horizontally.] [Cut.]

I 36. A Font for Holy Water—Germany, first quarter of the 16th Century.

Described by Bartsch, vol. vi., p. 314, No. 1.

———— Nagler, 'Monogrammisten,' vol. iv., p. 126, No. 399.

The actual design having been here cut out of the original paper of impression, the mark and initials of the Master have been removed. According to Bartsch, they are in the perfect print, "au milieu d'en bas." [$4\frac{1}{2}$ in. × 3 in.] [Cut.]



Both Passavant and Nagler have striven, not only to determine the School to which this Master belonged, but also his name or family. According to the first writer he belonged to the School of the Netherlands, was probably the son of a certain Cornelis (the *z* in the signature on the prints signifying *corneliszoon*); and while

some of his works are treated in the old technical style of the 15th Century, others approach that of the 16th. Further, the *manner* of Martin Schongauer is recalled in the present Master's 'Christ's Entry into Jerusalem;' but that of Jerome Bos is apparent in the 'Temptation of Christ.' Nagler, on the other hand, places our Master in the School of Upper Germany, and as being at one period to some extent influenced by Martin Schongauer. He is also of opinion that the Master was no other person than the father of old Lukas Cranach, and the "monogram [L Cz] may well signify *Lucas*, particularly in the old form of the name *Lucasez*, if the affix of the *c* be considered as a *z*."

The opinions of Nagler may be stated to be those of Zani, Rechberger, Renouvier and Weigel; while Passavant's were those of Brulliot, at one time at least, though afterwards the latter appears to have abandoned them. Ottley seems disposed to associate Lukas Cranach, the *son*, with the productions of the Master L Cz, since he observes, in connection with the prints described by Passavant, vol. ii., pp. 289, 290, Nos. 5 and 10—not in the Museum Collection—that "they have so great a resemblance of manner to the works of Lucas Cranach that I am very much inclined to believe them to be early productions of that artist. I say early, because one of them bears the date 1492, and Cranach was not born until 1470. Perhaps the two last characters of the mark may be intended for *Cr.*" (*Op. cit.* p. 695.)

We have placed side by side the 'Temptation' of our artist and such engravings of the younger Cranach as we have now at command, and have failed to trace any resemblance between them, *quoad* their technic. To ourselves the Master is somewhat of a puzzle. In the first place, we should scarcely have thought that the same hands which produced the 'Flight into Egypt' (37), had given origin to the very beautiful 'Temptation of Christ' (38).

In the second place, while we feel the influence of the School of Kolmar, *quoad* design and expression, in both the 'Temptation' and the 'Entry,' we perceive some characteristics of the technical procedure of the School of the Netherlands in all of this master's works which have come before us. By them, too, we are reminded of the technic in the draperies of some of the engravings of the Master of the year 1480.

Thirdly, from the treatment of the foliage in the 'Temptation,' and of the drapery and foliage in the 'Entry into Jerusalem,' we agree with Mr. Reid (who first suggested to us the comparison) that there is a strong similarity between the styles and technical execution of these objects, and the same in the engraving often,

but erroneously, ascribed to Martin Schongauer, of 'Christ with Angels in a Garden" [No. 6, p. 169, vol. vi., of Bartsch, and No. 81 of Schongauer's works in the present Catalogue.] We may mention, *en passant*, also that there is a scarce and very beautiful woodcut (more than 3½ feet long and 10 in. wide) in the Museum Collection, entitled 'Warhafftige contrafactur und Verzeichniss des Neuwen Schloss und des Hochgewildts im Löserwald zwischen dem Necker und Rheyn in der Pfaltz gelegen,' etc., and bearing the date 1543, in which a like distinctive foliation marking oak-trees is preserved, as it is in the engravings now under discussion. There is not any signature nor mark other than a shield with chequers, with a lion for crest, above the date on the pedestal in the foreground.

Fourthly, the present Master stands almost alone at his time (1492) by the beauty of the engraving of the 'Temptation of Christ,' which, *e.g.* in the upper parts of the figures of Christ and of the devil, has scarcely been surpassed by Schongauer, Leyden and Dürer, in either expression or technic, in any of their works.

I 37. The Flight into Egypt—Upper Germany, latter part of the 15th Century.

A photographic copy of a print in the collection of the late Henry Huth, Esq.

The Virgin, closely draped and bearing the infant Christ on her knee and arms, is mounted on an ass, which advances towards our right. The latter is led by Joseph, who is somewhat fantastically dressed; he looks round at Mary. On the off-side of the Virgin and ass an ox accompanies the group. The background is hilly, with fir-trees and other foliage on the left hand, and a castle and trees on the right.

The signature of the Master is below, near the right forefoot of the ass.

Described by Passavant, vol. ii., p. 289, No. 3.

———— Nagler, 'Monogrammisten' vol. iv., p. 330, No. 4.

[3⅝ in. × 5⅜ in.] [Copy.]

I. 38. Christ Tempted by the Devil—Upper Germany, latter part of the 15th Century.

A fine impression of a very scarce print hitherto imperfectly described.

The three chief events of the Temptation are represented. The first event constitutes the prominent part of the general design. To the left in the foreground stands our Lord, directed in action towards the right, where stands the Spirit of Evil. Christ is draped in mantle and tunic, the bare feet projecting from beneath the latter. The hair of the head is thick, and

falls in waved curls upon the shoulders. Our Lord raises the right hand, pointing with the index-finger as he looks towards the devil, and as if replying, "It is written, Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God" (Matthew iv. 4). With the left hand our Lord holds up a part of his drapery. On the right hand advances the Evil Tempter—a hideous being, reminding one of the demons in Schongauer's and Cranach's 'Saint Anthony Tormented.' He directs the right clawed hand towards some stones at his feet, and looks up at Christ as if saying, "If thou be the Son of God, command that these stones be made bread" (Matthew iv. 3). Behind the devil rises a rock, on a projecting ledge of which, near the top, stands a goat looking down over the abyss. In the background, just below the ledge on which stands the goat, is a pinnacle of the temple within the walls of the holy city. The devil hovers near it, having placed our Lord on the pinnacle, and being about to utter, "If thou be the Son of God, cast thyself down; for it is written, He shall give his angels charge concerning thee: and in their hands they shall bear thee up, lest at any time thou dash thy foot against a stone" (*loco*, 6). On the opposite side, and immediately behind Christ in the foreground, is a wood, before which crawls a serpent, between the tree-stems of which is seen a wild animal, and where in the foliage above are a bird and a squirrel. Beyond and above this wood is an "exceeding high mountain," on which stand the Tempter and Christ. The former is pointing to the wealth of things below: "all the kingdoms of the world and the glory of them;" and seems to say, "All these things will I give thee, if thou wilt fall down and worship me" (*loco*, 9).

The richness of the general effect, the admirable expression, and magistral technic of this engraving are worthy of all praise.

The signature of the Master is below in the middle near bottom.

Described by Bartsch, vol. vi., p. 361, No. 1.
——— Passavant, vol. ii., p. 288.
——— Nagler, vol. iv., p. 329, No. 1.
——— Ottley, vol. ii., p. 694, No. 1.

[$8\frac{1}{2}$ in. × $6\frac{3}{4}$ in.] [Cut to limits.]

I 39. Christ's Entry into Jerusalem—Upper Germany, latter part of the 15th Century.

A scarce work of the Master described by Bartsch, vol. vi., p. 361, No. 2.
——— Passavant, vol. ii., p. 289.
——— Nagler 'Monogrammisten,' vol. iv., p. 329, No. 2.

Allusion has already been made (*antea*, p. 254) to the foliage and drapery in this work and that in No. 81 of the works attributed (here falsely) to Martin Schongauer, and described in the present volume.

The signature is below, near the right fore-foot of the colt. [$8\frac{5}{8}$ in. × $6\frac{6}{8}$ in.] [Cut.]

I 40. St. Jerome—Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 315, No. 1.

———— Nagler, 'Monogrammisten,' vol. iv., p. 459, No. 1470.

The cipher of the master is at the lower left-hand corner of the print. [$3\frac{1}{2}$ in. × $2\frac{3}{8}$ in.] [Cut.]

I 41. **The Adoration of the Kings**—School of Cologne (?), 16th Century.

Mary, with the Child upon her knees, sits on the left hand by some steps within an open stable. A king, kneeling, offers the infant Christ a large cup or vase. Behind stand the other two kings, one of whom points to the star which may be seen through the open rafters of the roof, and addresses his companion, who points to the open doorway. Behind the broken wall of the stable on the left may be seen the bust of Joseph and the upraised head of an ass engaged with its fodder.

On the ground near the right-hand lower corner of the composition are the letters MB, faintly visible.

A double border-line encloses the design. Colour has been applied.

On the *verso* is Flemish manuscript, the subject of which is of devotional character.

Andresen, 'Beiträge,' etc., p. 24, No. 75.

[$3\frac{3}{4}$ in. × $2\frac{3}{4}$ in.] [Coloured.]

M + B

I 42. Christ with the Arms of the Passion—Lower Germany, 15th Century.

Christ, draped with loin-cloth only, stands on the left-hand side, supporting his cross with his right arm. A cruciform glory is over his head. With the left hand our Lord supports a shield, which rests its lower edge on the ground, and on which is represented a low altar, having above it certain instruments of the Passion. The crest of the shield is a helmet surmounted by our Lord's hand in the act of benediction, and having a cruciform glory. Behind, over the entire background, runs arabesque foliage, connecting the various parts of the design. Below is a margin, within which is inscribed in capitals the following two lines—

"In cruce pugnavi mories mortem superavi
Mortem morte domo ne moriatur homo."

Below this inscription and on the border is the signature M + B.

Colour has been applied. On the *verso* are the *vestigia* of manuscript.

Andresen remarks ('Beiträge,' etc., p. 21, No. 65) in connection with this print that it is "An undescribed work of an unrecognised master, not referred to by either Bartsch or Passavant, but of the School of Israhel van Meckenen, assuming that under the monogram present the name Meckenen in Bocholt be not implied—a form, it must be admitted, which has not hitherto come before us." [$4\frac{1}{8}$ in. × $2\frac{7}{8}$ in.] [Coloured.]

I 43. Five Medallions having subjects connected with the Life of Christ.

Five small circular designs have been engraved on a single plate. Two are placed in a line above, two below, and one in the centre. The top medallion on the left hand represents Christ emerging from the tomb, with instruments of the Passion behind him, as on the altar in the composition generally known as the 'Mass of St. Gregory.' The second upper medallion shows the B. Virgin sitting on the left hand and supporting the infant Jesus on her knees. The latter is directed towards St. Anna, who sits on our right, with an

open book on her knees. In the central medallion the holy Mother, seated on the crescent moon, nestles the infant Saviour, who rests upon her right arm. The figures are surrounded by a radiant aureole. The left lower medallion has on it St. Veronica holding up the Sudarium. The remaining medallion has on it the sacred cipher ihs within a flambent glory.

Each medallion has a border. A nimbus is over the head of each figure except that of Veronica. All the subjects have been coloured.

Immediately above the central medallion is the mark + and below it the signature M b. Flemish manuscript is on the *verso*.

Andresen, 'Beiträge,' etc., p. 44, No. 148.

[Whole plate 4⅜in. × 3⅜in. Each medallion rather more than 1⅜in. diameter.] [Coloured.]

MR

I 44. **St. Agnes**—Upper Germany, latter part of the 15th Century.

St. Agnes stands directed in action slightly towards our left. She is draped in mantle and tunic; a bordered nimbus encircles the head, the long wavy hair of which falls over the shoulders. The saint holds a palm-branch in the right hand, and supports a book under the right arm also. With the left hand she holds up some folds of her mantle. A straight sword pierces the saint's neck, the handle being on our left hand. The design is arched at the top. The foreground is a grassy bank.

The signature is below, somewhat to the left.

Both Passavant and Nagler are as much inclined to read the signature as M B as M R. We agree with the Delbecq Catalogue in reading it as more probably intended to imply M R. [2⅝ in. × 2 in.] [Slightly coloured.]

I 45. **A Reliquary.**

A design for a reliquary of open Gothic workmanship, in which a cylindrical transparent receptacle is borne on a pedestal,

the base of which expands into eight rounded feet, ornamented on their upper surfaces with mullion-like tracery. By the base of the cylindrical receptacle there rises on either side a slender Gothic niched ornament $6\frac{1}{2}$ in. high. Above the receptacle is an open flamboyant canopy $8\frac{3}{4}$ in. in height. Portions of two slender chains hang down from the mouths of small chimeric animals at each side of the upper part of the canopy. A large ornamental ring surrounds the shaft of the angular pedestal near the centre.

The signature is above as M on the left hand side of the canopy, and ƨ on the right of it.

See Passavant, vol. ii., p. 126, No. 11.

[$19\frac{1}{2}$ in. × $4\frac{1}{2}$ in.] [Cut at top.]

I 46. A Reliquary.

A copy of a design by Israhel van Meckenen, No. 155 of the present Catalogue, and No. 143, p. 304, of Bartsch.

Described by Passavant, vol. ii., p. 198, No. 259.

This copy is but poor and heavy; some of the shadows are in reverse, and the mullions by the side of the crystal cylinder are wanting.

The signature and mark are as ƨ with a + on the left hand of the pedestal of the reliquary, and as M I on the right hand of it.

[$9\frac{1}{2}$ in. × 3 in.] [Cut.]

I 47. St. William of Aquitania—Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 316, No. 1.

The signature of the master is below in the middle; part of it having been here cut away.

[$10\frac{3}{8}$ in. × 8 in.] [Cut.]

I 48. **The Virgin, Infant Christ, and St. Anna**—Netherlands, second half of the 15th Century.

A photographic copy of an extremely scarce engraving, probably the only one of the master which has been recognised. The original is in the Douce Collection at Oxford. It has been described by Passavant, vol. ii., p. 291, No. 1, and Nagler, 'Monogrammisten,' vol. iv., p. 826, No. 2724.

The signature is below at the left-hand corner of the print. [$4\frac{1}{8}$ in. × $2\frac{6}{8}$ in.] [Copy.]

I 49. **The Sacred Heart, with Instruments of the Passion and other symbols**—Germany, 15th Century.

Within a heart, the long axis of which is $2\frac{1}{8}$ in. in size, is the sacred cipher ℑ ℌ ☩ in ornamental letters. Within the upright limb of the letter ℌ is represented the cross with the Crucified, and the Magdalene embracing the feet of the Lord. St. John stands included in the small limb of the ℌ, while the B. Virgin occupies the ℑ. Within the letter ☩ are various instruments of the Passion. Above the heart, and within a circle of cherubim, are the three persons of the Trinity. God the Father and the Son hold an open book between them, above which hovers the Holy Spirit as a dove. At the upper corner of the print are the creature symbols of St. Matthew and St. John; at the lower corners are those of St. Luke and St. Mark. Each symbol is provided with a waved scroll devoid of inscription. Below the angel symbol of St. Matthew is an escutcheon, on which is the signature or mark which may be read as a P, or IC, or not even as letters at all, but simply as a mark. [$3\frac{6}{8}$ in. × in. $2\frac{6}{8}$.] [Cut to limits.]

P℘W

I 50. Part of the Theatre of War between the Emperor Maximilian and the Swiss Confederation in the year 1499—? German Switzerland, first quarter of the 16th Century.

The example before the student is unfortunately but part only of a large print relating to the Swabian War of 1499. The entire work is composed of six large sheets, which, when joined together, form an engraving 1 ft. 7 in. high by 3 ft. 6 in. wide, according to Börner, in the 'Anzeiger für Kunde der Deutschen Vorzeit' for 1853. It would appear that the only complete and satisfactory impression of the work is now in the "Germanischen Museum," founded by Baron Hans von Aufsess at Nürnberg.

According to Börner, the Imperial Library at Vienna possesses another impression of the six, but *restored*, plates, and this was found in Switzerland by H. Butsch, of Augsburg. At Munich two sheets are preserved; at Brussels is part of one sheet; at the Bodleian are four fragments of the last sheet, and the British Museum has a portion of the fourth.

The Master, of whose personal history not anything has reached us, "shows himself," remarks Passavant, "to have been an excellent artist, and full of the fancy of the School of Upper Germany as it was towards the end of the 15th Century. He manages the graver with much *finesse* and mastery, while his drawing is very characteristic and full of life and movement. His manner, while approaching that of the Master M Z of Munich, excels it in beauty."

H. Börner, the writer in the 'Anzeiger,' and R. Weigel think the artist may have lived in Switzerland, or near it, or in German Elsass: a conjecture supported to some extent by the filigraine of the paper of impression, on which the *fleur de lys* of France may be more or less clearly discerned. Börner has further suggested that the author sprang from the School of Martin Schongauer. The expression "loiffe" on the first sheet is, according to Butsch, common to Elsass only.

The subject represented may be said to be treated in a half-geographical and half-historical manner. The names of towns and villages are given along with the designations of many events. The present portion of the work appears to be, judging from Passavant's account of the engraving, a part of the fourth sheet, which represents, when entire, "En haut les villes de Lindau et de Bockhorn, près du lac de Constance. En bas à gauche Büderach, tout à fait sur le devant des cavaliers

armées de toutes pièces deux-à-deux et accompagnés par des hallebardiers" (*op. cit.*, vol. ii., p. 159).

His Majesty of the Holy Roman Empire gained but few laurels in this war, which was concluded on the 22nd of September, 1499, with peace with Switzerland. It failed to attain its objects, chiefly from the want of sufficient support from the various princes, and ended, in fact, with most advantage to Switzerland.

Nagler writes: "The artist appears to have intended to render prominent the bravery and victory of the Swiss, and thus to have been able to represent the seat of war, as it immediately occurred in Swiss territory."

Of this curious print, etc., further details may be found in Passavant, vol. ii., p. 159.

Nagler, 'Monogrammisten,' vol. iv., p. 946, No. 3233.

[$9\frac{6}{8}$ in. × 7 in.] [Cut.]

Pw. PW

I 51. St. George and the Dragon—Upper Germany, 15th Century.

Described by Bartsch, vol. vi., p. 309, No. 2.

The signature is below in the middle.

"The peculiar relations of Wolgemut to the Pleydenwurff family forces me to a conjecture which has much in its favour, supposing that my conviction that Wolgemut was a copper-plate engraver receives support. This conjecture is that perhaps those engravings, undoubtedly originating at Nürnberg, and which are signed with the monogram P W, are to be attributed to the Pleyden-Wurff-Wolgemut workshop" (Thausing, 'Dürer Geschichte,' p. 180).

[$8\frac{3}{8}$ in. × $6\frac{1}{2}$ in.] [Cut.]

I 52. Two Soldiers with Halberts—South German School, latter part of the 15th Century.

Described by Passavant, vol. ii., p. 183, No. 8.

———— Nagler, 'Monogrammisten,' vol. iv., p. 989, No. 8.

The initial signature is below in the middle.

[$3\frac{7}{8}$ in. × $2\frac{3}{8}$ in.] [Cut.]

I 52, 2. Two Soldiers, one bearing a Standard—South German School, latter part of the 15th Century.

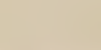
A photographic copy of a print in the Douce Collection at

Oxford. The original engraving forms a companion to the previous one, and is described by Bartsch, vol. vi., p. 310, No. 3.

Nagler, 'Monogrammisten,' vol. iv., p. 989, No. 7.

The initial signature is below in the middle of the original print when entire; it is here cut off.

[$3\frac{7}{8}$ in. × $2\frac{3}{8}$ in.] [Copy.]



I 53. **St. James the Less**—Germany, latter part of the 15th Century.

A copy in reverse of an engraving by Martin Schongauer, No. 40, p. 137, vol. vi. of Bartsch, and included in the works of this master under No. 25 of the present Catalogue.

See also Passavant, vol. ii., p. 147, No. 1.

Below in the middle are the cipher and mark of the master, as above. [$3\frac{2}{8}$ in. × $1\frac{7}{8}$ in.] [Cut.]

I 54. **Virgin and Child in a Court**—Upper Germany, latter part of the 15th Century.

A copy in reverse of a much appreciated engraving by Martin Schongauer, Bartsch, vol. vi., p. 134, No. 32; and No. 22 of the present Catalogue.

Described by Passavant, vol. ii., p. 165, No. 2.

———— Nagler, 'Monogrammisten,' vol. v., p. 60, No. 300.

The signature is below in the middle; here it has been partly removed. [$6\frac{5}{8}$ in. × $4\frac{5}{8}$ in.] Cut.]

I 55. **Christ on the Cross**—Germany, latter part of the 15th Century.

A photographic copy of an engraving formerly in the collection of H. Oppermann of Berlin. The original print is supposed to be unique, and hitherto undescribed.

In the middle stands the cross, on which is the Crucified. The head is inclined over the right shoulder, and bears a radiant cruciform glory. The perizoneum has long ends, which flutter on each side. Blood streams down from the wounds in the hands, and is received in a cup borne by an angel who hovers on each side of the Crucified. The angel on our left hand bears two cups, one for the blood flowing from the hand, the other for that coming from the wound in the side. At the foot of the cross is a third angel, who bears a cup to receive the blood flowing from the feet. The inscription INRI is raised above the top of the cross by a central foot. On the spectator's left stands the B. Virgin, who gazes up at our Lord, and crosses her arms over the chest. On the opposite side stands St. John, stooping slightly towards the cross as he gazes up at the Crucified, and clasps his hands in despair.

The foreground is gently hilly, the background plain or unworked.

The figures of Christ and of the angels are fine, those of the B. Virgin and St. John conventional and heavy.

Below and in the middle, on a plain margin, beyond the limitary line of the composition are the letters t b h in lower-case Gothic characters.

The original engraving formed number 1225 of the sale Catalogue of the Oppermann Cabinet. Under this number it is remarked: "Superbe épreuve d'une pièce très fine du XV^e^ siècle; marges, nulle-part décrite et probablement unique, une déchirure invisiblement restaurée. H. 97, br. 69 mm."

[3⅞ in. × 3 in.] [Copy.]

V.G., V.G

The names of *Urs Graf* and *Urs Gemberlein* have been given to this Master; but both, we believe, erroneously.

See Passavant, vol. ii. p. 139.

—— Nagler, "Monogrammisten," vol. v., p. 230, No. 1175.

I 56. The Baptism of Christ—Upper Germany, latter part of the 15th Century.

A copy in reverse, with some additions, of an engraving by Martin Schongauer, No. 8, p. 123, vol. vi., of Bartsch, and No. 9 of the present Catalogue.

Described by Passavant, vol. ii., p. 140, No. 1.
——— Nagler, 'Monogrammisten,' vol. v., p. 232.
The signature is below in the middle.
[$8\frac{5}{8}$ in. × $5\frac{1}{2}$ in.] [Cut to limits.]

I 57. **Christ on the Cross**—Upper Germany, latter part of the 15th Century.

Described by Bartsch, vol. vii., p. 458, No. 1.
——— Passavant, vol. ii., p. 140, No. 2.
——— Nagler, vol. v., p. 232.
The signature is below in the middle.
[6 in. × 4 in.] [Very small margin.]

I 58. **A "Foolish Virgin"**—Upper Germany, latter part of the 15th Century.

A copy of an engraving by Martin Schongauer, No. 87 of Bartsch, and No. 55 of the present Catalogue.
This copy is described by Bartsch, vol. vi., p. 390, No. 1.
——— Nagler, vol. v., p. 233.
Referred to by Passavant, vol. ii., p. 140, No. 4.
The signature is in the middle on the background, the V being on one side, the G on the other side, of the head of the figure. [$5\frac{1}{8}$ in. × $3\frac{7}{8}$ in.] [Margin.]

VGM

I 59. **St. Christopher**—Germany, latter part of the 15th Century.

A copy in reverse of an engraving by Martin Schongauer, described by Bartsch, vol. vi., p. 141, No. 48.
See also Passavant, vol. ii., p. 111, No. 48, and No. 28 of Schongauer's works in the present Catalogue.
Below in the middle are the cipher and mark of the master as above.
[$6\frac{2}{8}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

THE MASTER W.

W.

As the question who was the Master W is in our opinion still an open one, and as we consider, with Ottley and others, that all the old German engravings bearing the letter W are not from the hands of one and the same engraver, we have preferred placing the works having the cipher in question under the present section, rather than to committing them to that which includes the prints of masters having well-recognised names.

It is still, it may be asserted, a litigated point in the history of early German art as to the true personality of the Master W. Who was he? Was he Wohlgemuth, Dürer's master? or was he Wenzel (Wenceslaus) von Olmütz? or was he J. Walch, *i.e.* Jacopo dei Barbari? Was he sometimes one, sometimes another, and at other times not any of these three persons, but somebody else altogether, and perhaps a publisher, and not a designer nor engraver? More recently Thausing and Springer particularly have argued the question *de novo*, and an exposition of their views will suffice to place the student *au niveau* with the matter.

Thausing, in his 'Dürer-Geschichte, seines Lebens und seiner Kunst' (1876, p. 53), opens his argument by stating that he feels constrained to reclaim for Wohlgemuth and his *atelier* the majority of those old copperplate engravings bearing below in the middle the cipher W, and which have been ascribed to the goldsmith-engraver Wenzel von Olmütz. "Undoubtedly the proper understanding of Wolgemut's copperplate engravings is hindered by circumstances like to those which oppose the recognition of his art in his paintings and woodcuts. In his engravings, as in the latter works, great differences of treatment prevail; in them also the inequalities of individual plates necessitate a belief in the work of numerous helping hands; in them too Wolgemut appears at the same time as a leader of an extensive workshop not devoted entirely to artistic purposes. There not only his own designs were engraved, but also an overweight of copies after current pieces by other masters. Not in any instance, however, do these copies sink into spiritless monotonous imitations, like those occasionally produced by Israhel van Meckenen; they rather betray in drawing and technic the watchful eye of the universal master, who knows how to develop with rare sagacity the capabilities of each material. Unquestionably it was by Wolgemut that the practice of copperplate engraving was first naturalised at Nürnberg. We are as yet unable, however, from the

standpoint of our present knowledge, to form an accurate account and survey of Wolgemut's copperplate engravings. The scarcity of his prints in the form of good old impressions, which alone can permit of our arriving at a correct judgment, stands also in the way of criticism. Nevertheless the engravings by Wolgemut offer us so many points for the history of his artistic development that we dare venture with the help of some documentary testimony to present an account of it" (*op. cit.*, p. 53).

". . . Up to the beginning of the present century Wolgemut * had been generally recognised as a copperplate engraver, all such plates being ascribed to him as were marked below in the middle with the letter W. At that time Adam Bartsch met with in the Albertina an impression of the 'Man of Sorrows between Mary and John' (Bartsch, 17), also engraved by Schongauer, on which was the inscription, by a hand of the 16th Century: '*This engraver was named Wenzel, and was a Goldsmith.*" This information, combined with the note on the 'Death of Mary' after Schongauer (Bartsch, 22), 1481, 'WENCESLAVS DE OLOMVCZ IBIDEM' induced Bartsch to ascribe to the same Wenzel all such pieces as were marked with a W, and which before had been allotted to Wolgemut. The otherwise unknown goldsmith of Olmütz was assumed to have copied in his youth Schongauer, and when older Dürer; an assumption which could hardly have been maintained as regarded Wolgemut. Further, according to Bartsch, the latter could not have afforded Dürer the models for a series of his engravings, since the pieces marked with W, and corresponding to similar works by Dürer, were much inferior in character to the latter, a reason which, in spite of its general applicability, was but of small value, considering the lateness and badness of the impressions in which the prints of the Master W generally appear" (Thausing, p. 153).

". . . In vain was it argued afresh—timidly at first by Ottley (vol. ii., p. 682); more decidedly afterwards by Sotzmann (*Deutsches Kunstblatt*, 1854, p. 307)—that the prints marked with W were not copies from Dürer, but were the *originals* of Dürer's works. But Bartsch's opinion held its ground, viz., that either there were not any engravings by Wolgemut, or that they must be sought among the 'anonymous' pieces. Thus the good old tradition that Dürer had learnt engraving, as all other art qualifications, from Wolgemut is once more broken up, and it is necessary we should reinstate it. Quad von Kinkelbach—who was evidently ignorant of the name of Wolgemut—speaks thus of Dürer in his 'Teutscher Nation Herrlichkeit' (Cologne, 1609): 'And especially has he closely imitated

* So spelt by Thausing always.

certain of the W pieces: the Great Hercules (in which, however, W retains the superiority), but in the others Dürer excels: the Triton, the Saint Jerome in the Wilderness, the Prodigal Son, the Virgin with the Ape, the Dreaming Doctor, and the Little Horsewoman.' The author of the memoir 'Von Kunstlichen Handwerken in Nürnberg' ('Archiv f. zeich. K.,' xii., 50) repeats this account, with the explanation, 'the letter W is Wolgemut.'"

". . . All the old Nürnberg catalogues of engravings agree in ascribing the cipher W in these prints to Wolgemut. In the catalogue, by H. A., of the Derschau Art Collection it is remarked: 'This much is certain, that the three plates signed with W and the like ones engraved in copper by Dürer (*i.e.*, the 'Amymone,' the 'Dream,' and the 'Walking Couple') were executed by Wolgemut, since these plates existed at the end of the last century in the Knorr establishment at Nürnberg for the sale of works of art, and had been recorded in the business books for a hundred years as having been purchased from the heirs of Wolgemut.' The preservation of these three plates by W down to our own time is confirmed by the numerous modern impressions of them extant. The like holds good of the example named, the 'Four Witches,' (by W), the plate existing in 1828 at Möhringen, near Stuttgart." (*Op. cit.*, p. 155.)

As preface to Anton Springer's views we may draw attention to the following extract from the article by M. Emile Galichon ('Jacopo de Barbarj, dit le Maître au Caducée') in the *Gazette des Beaux-Arts*, vol xi., first series, p. 311:

"Jacopo de' Barbarj n'est également point, croyons-nous, un autre personnage que Jacques Walch; car Walch, mot équivalent de Wälsch, qui veut dire italien est, sans nul doute, le surnom que ce peintre reçut pendant son séjour en Allemagne. Albert Dürer, par sa correspondance, donne à cette supposition un caractère presque authentique. Dans ses lettres, il loue fort les tableaux d'un nommé Jacques Walch, qui se trouvaient chez Madame Marguerite. Or, l'inventaire du cabinet de cette princesse ne signale aucune toile de ce maître, mais bien plusieurs œuvres de feu Jacques de' Barbarj."

"Harzen and Passavant," writes M. Ephrussi ('Notes Biographiques sur Jacopo de Barbarj, Peintre-Graveur vénitien, etc., Paris, 1876, p. 2), "had already proved that Jacob Walch is actually the same as the Master of the Caduceus, born, according to them, at Nürnberg. The word *Walch*, which is the equivalent of Wälsch—the German for Italian—is without doubt the name that Jacopo dei Barbarj received during his stay in Germany. But it was by happy divination that

M. Galichon allotted Venice as the native place of the master, an allotment which certain writings of Dürer undoubtedly justify.*

We pass now to M. Springer, who in the memoir referred to below† calls attention to the circumstance that while some art-critics (Thausing) endeavour to prove Michael Wohlgemuth, and not Albrecht Dürer, to have been the chief artist of his time, others (Schmidt) regard him as a mere art-craftsman, and one without any high artistic feeling or power of design. In this predicament the question may fairly be asked, "What, after all, do we really know of Wolgemuth—particularly as the documentary evidence we possess concerning him is but little to be depended on?"

"Wohlgemuth," writes Springer, "comes before us under a twofold aspect; at one time, as an artist whose works reflect the creative fancy of their author, and at another time as the head of a workshop in which commissions of various kinds connected with art were executed by different hands. The name of Wohlgemuth thus applies both to an individual and to a firm. Hence we are deprived of any sure standard of critical judgment. If a production be bad, then a workman bears the blame; if a particular work appears quite unlike another one bearing a similar name, the discrepancy is explained by the influences of the various capacities engaged in the studio." It is especially difficult to indicate the progress of the personal development of the Master—"a late production may have been perhaps the work of assistants to a far greater extent than an earlier one may have been."

"Whatever was Wohlgemuth's activity as a painter, it was far less than that of a copperplate engraver, but as the latter he deserves to be ranked in the first order of German artists. At any rate, such is the verdict of the most recent investigations, which ascribe the pieces of the anonymous Master W to Michael Wohlgemuth. But then are these examples rightly ascribed to Wohlgemuth?"

"The Master W in our collections of engravings exhibits a peculiar physiognomy. Among the eighty-two pieces which Bartsch and Passavant allot to him there are forty-three copies after Schongauer. He has copied besides several prints of the Netherlands Master J, 1480, and also—what at that time rarely happened—reproduced with the graver two old Cologne pictures which had been painted certainly some ten years before."

"Further, in his ornamental pieces, and those which he possesses in common with Dürer, are other peculiarities; in fine, can there be—

* 'Traité des proportions du Corps humain.' 1528.

† 'Meister W.' von Anton Springer. Zeitschrift für bildende Kunst. Zwölfter Band, 1876-77, pp. 1–8, 38–42.

asks Springer—a more enigmatic personality than this Master W, and is the riddle more readily solved if we displace this "Master W" by Michael Wohlgemuth? Certainly not.

"Hitherto the Master W has been regarded as one person [not exactly true, this]—a single individual only, notwithstanding that under this mark several and essentially different artists are concealed. The engraver who worked in the middle of the 15th Century as a spiritless copyist was not the same who appeared towards the end of that century as an artist full of spirit and of feeling. If this be a correct assumption then Wohlgemuth certainly cannot be identified as the Master W, since the one or the other portion of his works must be refused him. A like judgment as to the authorship of Wohlgemuth applies to the older copies after Schongauer and the Netherlands Master J, 1480, as well as to the ornamental pieces."

". . . In the history of art the answer to the question, Who designed the engravings which among the works of the Master W form a special group and have been copied by Albert Dürer? is of first importance. That the more prominent among them: the 'Large Hercules,' the 'Four Witches,' the 'Dream,' the 'Abduction of Amymone,' and 'Mary with the long-tailed Monkey,' stand out signally in the old German school of engraving, suddenly leading into a new world of form and thought, is generally admitted. Their signification is at once clear—they are the first, the oldest creations of the spirit of the *Renaissance* on German soil. . . . If their forms point towards suggestions transplanted there from Italy over the Alps, their motives also are not opposed to the assumption that these prints originated under the influence of the *Renaissance* spirit. In the case of the 'Hercules' and the 'Abduction of Amymone' this is self-evident; and, further, such compositions also as (*e.g.*, the 'Dream personified') are indigenous to Italian soil, and were much earlier employed in Italy in the service of art than in the north. Were the learned poetry of Italy not so remote from us, nor the results of investigations in that field so exclusively dependent on blind chance, it is probable that the true meaning of such plates as the 'Dream,' the 'Witches,' etc., would have been long since discovered. If the mythologico-allegoric prints of the Master W are difficult to explain on purely German relations, and rather imply a connection with the circle of Italian art, the like may be stated with still more emphasis in respect to the 'Mary with the long-tailed Monkey.' From a study of the Madonna pieces by Dürer it may be observed that the latter prints, along with the 'Madonna with the Grasshopper' (Bartsch, 42, 44) stand quite apart from the rest. Did not the cipher of the artist appear on these prints,

they would certainly not be ascribed by any one to Dürer. The extrinsic explanations which may be given of their entirely different character afford a proof that the engravings in question are only copies by Dürer after foreign models.

"As regards the 'Madonna with the Grasshopper' this opinion was long ago expressed by Heller and Hausmann, among others, without their being able, however, to point out the original. The model of 'Mary with the Monkey' has been indicated by Thausing in a piece by the Master W, which had been before regarded as a copy after Dürer. But other conclusions yet may be drawn. As much as the two Madonna pieces alluded to differ from other prints by Dürer, just so much are they in relation with each other. Hausmann has lately drawn attention to the similar treatment of the foreground in both pieces. From this circumstance their contemporaneous origin may be deduced. Since the 'Madonna with the Grasshopper' belongs to the earlier prints by Dürer, so must the 'Virgin with the Monkey,' both carrying back their originals to the ninth decade of the 15th Century. If we compare the heads of the two Virgins—here and there elongated, with strongly marked foreheads, the flow of the hair falling strictly from the crown of the head, and not, as is usual with Dürer, smoothed or confined by a band—and, before all, the drapery of the 'Madonna with the Monkey' (with its straight-lined technic) lightly folded at the upper sleeves, the mantle hanging over the right arm and thrown across the knees; we strike everywhere against Italian proclivities. If to this be added the circumstance that the infant Christ in the print of the 'Virgin with the Monkey,' as he turns round the upper part of the body and plays with the bird (would a German artist have met with this *thierquälerische motiv* in his own home, and made use of it?), bears unmistakably an Italian character; and that Joseph in the 'Virgin with the Grasshopper' resembles in his foreshortened posture a study after Mantegna, or at all events carries us again beyond German boundaries, our previous impressions are strengthened.

". . . Did there not live during the ninth decade of the 15th Century, in proximity to Dürer, an artist with whom the requisite qualities—acquaintanceship with Italian art in the circle of its humanistic representation, Paduan art in particular—would better agree than with Michael Wohlgemuth? Let us think. Let us try Jacob Walch in Wohlgemuth's place. Jacob Walch—the man of double nationality and of two manners, the man with the double name—may not he be also the engraver with the double monogram? As Jacopo dei Barbarj he signed with the Caduceus; as Jacob Walch at Nürnberg with the letter W?

". . . That Jacob signed with his German name Walch, or with its initials in Germany, should not excite much surprise . . . the identity of the two persons, Jacopo de' Barbarj and Jacob Walch, now appears evident. . . . The originals of the prints engraved by Dürer proceeded from Jacob Walch. . . . This hypothesis can be relinquished only if it can be shown that technical contrasts exist in the prints of the Master of the Caduceus and in those engraved by Dürer after the Master W.

"Fortunately, this is so little the case that the technical manner exemplified in each series may be considered as nearly identical. Thausing has remarked that Jacopo de' Barbarj approaches the German master Schongauer in the transparent, fine and pointed manner of his stroke; and Galichon rightly observes that the engravings of Jacopo de' Barbarj stand in the closest relations to the earlier works of Dürer. To the latter belong the copies also after the Master W. Galichon drew a wrong conclusion, however, since rectified by Ephrussi. The former assumed the influence of Dürer operating on Jacopo dei Barbarj or Walch, while we, supported by the valuable discoveries of Thausing, are convinced of the truth of the exactly opposite idea."

For arguments in support of the opinion that Dürer copied the Master W, and not *vice versâ*, and that the Master W is Wohlgemuth, the reader may refer to an article in *The Portfolio*, vol. viii. p. 182, by Professor Sidney Colvin.

Passavant ascribes the prints marked W to Wenceslaus von Olmütz (vol. ii., p. 132). Nagler observes ('Monogrammisten,' vol. i., p. 169): "A satisfactory decision has not yet been arrived at as respects the old prints with the cipher W, though Bartsch unhesitatingly ascribed them to Wenzel von Olmütz. The technic is unequal, and betrays the work of various hands. It is probable that Wenzel was no longer alive in 1497, since his period of activity is fixed at about 1481."

In the fifth and last volume of the 'Monogrammisten' of Nagler, published in 1879, under the editorship of Herr Carl Claus, *Michel Wohlgemuth* again displaces, under one form of the cipher W (No. 1434), Wenzel von Olmütz. Under another form of the W (No. 1462, p. 291) Wenzel is again brought forward, a list of all the prints ascribed to him is given, and the following ingenious solution of the enigma W offered to the reader: "Fast könnte man unter dem Zeichen nur ein Verlegerzeichen vermuthen."

We are somewhat surprised that the author of this ingenious suggestion did not adduce a well-known engraving [*postea*, MAIR, No. 8. 'St. Anna.' Selbtritt] in its support. On this work are

two signatures, viz., a large initial W at the bases of two columns, and the signature "MAIR 1499" in the middle below the latter. Whom do these signatures imply? The *design* is to our mind clearly that of Mair; the *technical execution* might be that of the author of *certain* of the engravings generally ascribed to the "Master W." On the other hand, both design and engraving may be said (though wrongly, as we think) to belong to Mair, and the letter W to signify a publisher only.

M. Renouvier falls back on Wenzel von Olmütz as representing the Master W ('Histoire,' etc., 1860, p. 190).

For details of the recent researches by MM. Ephrussi and Galichon in connection with Jacopo dei Barbarj, reference may be made to the author's 'Introduction,' etc., vol. i., p. 114.

Finally, we may observe that care must be taken not to confound the early Flemish W ♀ (Bartsch, vol. vi., p. 56; Passavant, vol. ii., p. 279) with our present Master, as some have done. Heinecken committed this mistake in so far at least as he alludes ('Idée,' etc., pp. 233, 234) to "a certain Jacob Walch who marked his prints with a W and a ♀ and was reputed by some to have been the Master of Wolgemuth." Thus the notion that a Master W was Jacopo dei Barbarj may be said to have existed in an involved kind of manner long anterior to Springer.

I 60. The Angelic Salutation—Upper Germany, latter part of the 15th Century.

The B. Virgin kneels on the right hand upon a carpet spread before a circular tent or canopy. On the extreme right in the foreground is a chair; on the left is a lily in a vase, between them is the Virgin. She holds a book in the left hand, and pulls gently forward part of her drapery with the right. She looks humbly towards the ground, as she turns slightly round in acknowledgment of the annunciation the angel is making to her.

The angel of the Salutation kneels behind and to the left. He holds in the left hand a sceptre and scroll — void of inscription—and raises the right as in emphasis or benediction. Part of the curtain of the tent is as if drawn away from behind Mary by the hand of the angel and the lower part of the sceptre. Above the angel is a bust figure of God the Father, surrounded by a radiant aureole. He bears an imperial orb on the left hand, and raises the right in benediction. The third person of the Trinity — the Holy Spirit as a Dove— descends upon the Virgin, whose nimbus he touches. A

cruciform nimbus is around the head of the dove, a bordered nimbus over the head of Mary, and a delicate but straggling crown of leaves is on the head of the angel.

In the middle below is the cipher W, between the edge of the carpet and boundary line of the engraving.

This print is a copy of the engraving by Martin Schongauer, No. 4 of this Catalogue and No. 3 of Bartsch, vol. vi., p. 120.

Passavant refers (vol. ii., p. 133) to the present copy of Schongauer, and states that the Master W made a second copy of like dimensions as the present one, but in an inverse manner. [$6\frac{2}{8}$ in. × $4\frac{3}{8}$ in.] [Slight margin.]

I 61. The Angelic Salutation—Upper Germany, latter part of the 15th Century.

An "heliogravure" by the Amand-Durand process of an engraving — believed to be unique — in the possession of Richard Fisher, Esq.

The action takes place within a chamber of a house of that Gothic character often seen belonging to the *bourgeois* of a German town. The B. Virgin kneels on our right hand, before a "prie-dieu" stool, on which is a tasselled cushion having upon it an open book, one page of which seems to present to view a miniature. She is draped in mantle and tunic, the former being thrown open in front and falling behind in ample folds on the ground. A plain circular nimbus is around the head, the long hair of the latter falling to the waist. She crosses her arms over the chest, and, looking demurely down, turns round the head towards the angel of the Salutation, who kneels on our left. The angel is draped in fringed cope-like mantle and tunic; he bears a sceptre with scroll in the left hand, and raises the right one, as if addressing the "handmaiden of the Lord" with "Hail! thou art full of grace."

Through an open window behind a beam of light descends towards the head of the Virgin, over which and at the end of the beam hovers the Holy Spirit as a Dove, around the head of which is a small nimbus.

On the foreground, between the Virgin and angel, is a flower-vase with lily. Behind the Virgin is a table on which is a cup and dish of fruit. Behind and to the right of the window a tablet or "horn-book" hangs against the wall.

On the opposite side, and between the window and doorway through which the angel has entered, a "jack-towel" hangs against the wall.

The large window at the end of the room is divided into four parts, the shutters of which are open; through the lower

two divisions may be seen the houses and people of a town of the middle-ages. Through the upper spaces descending angels appear in the heavens. At the lowermost part of the window is a narrow latticed blind.

The design is contained within a framework of Gothic character, formed, as it were, by a section of the front wall and ceiling of the room. At each of the upper angles of the section is an escutcheon placed obliquely and without blazon. The signature—a small W—is below in the middle.

"Had the Annunciation to Mary been merely mentioned as an awful and incomprehensible vision, it would have been better to have adhered to the mystical style of treatment, or left it alone altogether; but the Scripture history, by giving the whole narration as a simple fact—a real event—left it free for representation as such; and as such the fancy of the artist was to be controlled and limited only by the words of Scripture as commonly understood and interpreted, and by those proprieties of time, place and circumstance which would be required in the representation of any other historical incident or action.

". . . Although the action itself is so very simple, and the actors confined to two persons, it is astonishing to note the infinite variations of which this favourite theme has been found susceptible. . . . And first with regard to the *time*, which is not especially mentioned. It was presumed by the Fathers and early commentators on the Scriptures that the Annunciation must have taken place in the early spring-time at eventide, soon after sunset, the hour since consecrated as the 'Ave Maria,' as the bell which announces it is called the 'Angelus;' but other authorities say that it was rather at midnight, because the nativity of our Lord took place at the corresponding hour in the following December. This we find exactly attended to by many of the older painters, and indicated either by the moon and stars in the sky or by a taper or a lamp burning near.

"With regard to the *locality*—we are told by St. Luke that the Angel Gabriel was sent from God, and that he came *in* to Mary, which seems to express that she was *within* her house. In describing the actual scene of the interview between the angel and Mary the legendary story of the Virgin adheres very closely to the Scriptural text. But it also relates that Mary went forth at evening to draw water from the fountain; that she heard a voice which said, 'Hail! thou art full of grace,' and thereupon, being troubled, she looked to the right and to the left, and, seeing no one, returned to the *house* and sat down to her work. . . . We have as the scene of the interview an interior, which is sometimes like an oratory, sometimes a

portico with open arcades, but more generally a bedroom. The poverty of Joseph and Mary, and their humble condition in life, are sometimes alluded to, but not always, for according to one tradition the house at Nazareth was that which Mary had inherited from her parents Joachim and Anna, who were people of substance. Hence the painters had an excuse for making the chamber richly furnished, the portico sustained by marble pillars or decorated with sculpture. In the German and Flemish pictures the artist, true to the national characteristics of *naïve* and literal illustration, gives us a German or a Gothic chamber with a lattice window of small panes of glass, and a couch with pillows, or a comfortable four-post bedstead furnished with draperies, thus imparting to the whole scene an air of the most vivid homely reality. . . .

"As for the accessories, the most usual—almost indispensable—is the pot of lilies, the symbolical *fleur de Marie* . . . there is also a basket containing needlework and implements of female industry, as scissors, etc., not merely to express Mary's habitual industry, but because it is related that when she returned to her house 'she took the purple linen and sat down to work it.' The work-basket is, therefore, seldom omitted. Sometimes a distaff lies at her feet, as in Raphael's 'Annunciation.' In old German pictures we have often a spinning-wheel. To these emblems of industry is often added a basket or dish containing fruit, and near it is a pitcher of water, to express the temperance of the B. Virgin. . . . The Archangel Gabriel, one of those who stand continually in the presence of God, having received his mission, descends to earth. . . . The old German masters are fond of representing him as entering by a door in the background, while the serene Virgin, seated in front, seems aware of his presence without seeing him. . . . Whether walking or flying, Gabriel bears of course the conventional angelic form, that of the human creature winged, beautiful and radiant with eternal youth, yet with a grave and serious mien. . . . In the German pictures he often wears the priestly robe, richly embroidered and clasped in front by a jewel. His ambrosial curls fall over this cope in 'hyacinthine flow.' The wings are essential, and never omitted. They are white or many-coloured, eyed like the peacock's train or bedropped with gold. He usually bears the lily in his hand, but not always. Sometimes it is the sceptre, the ancient attribution of a herald, and this has a scroll around it with the words 'Ave Maria, gratia plena.' The sceptre or the wand is occasionally surmounted by a cross. . . .

"As to the attitude and occupation of Mary at the moment the angel entered, authorities are not agreed. It is usual to

exhibit her as kneeling in prayer, or reading with a large book open on a desk before her. . . . It is indeed said that Mary was troubled, but it was not the presence but the 'saying' of the angel which troubled her—it was the question 'how this should be.' Standing was the antique attitude of prayer, so that if we suppose her to have been interrupted in her devotions the attitude is still appropriate. But if that moment be chosen in which she expressed her submission to the Divine will—'Behold the handmaid of the Lord! Let it be unto me according to thy word'—then she might surely kneel with bowed head and folded hands and 'downcast eyes beneath the Almighty Dove.' . . .

"The presence of the Holy Spirit in the historical Annunciations is to be accounted for by the words of St. Luke, and the visible form of the dove is conventional and authorised. In many pictures the celestial Dove enters by the open casement. Sometimes it seems to brood immediately over the head of the Virgin; sometimes it hovers towards her bosom." ('Legends of the Madonna.' Ed. 1852, p. 190.)

For an impression of the present copy of the 'Angelic Salutation,' see 'Catalogue of a Collection of Engravings, Etchings and Woodcuts,' by Richard Fisher,* the possessor of the valuable original engraving.

[$6\frac{5}{8}$ in. × $4\frac{2}{8}$ in.] [Copy.]

I 62. **The Nativity**—Upper Germany, latter part of the 15th Century.

A copy of the engraving known as the 'Larger Nativity,' by Martin Schongauer. The latter print is No. 5 of the present Catalogue and No. 4 of Bartsch, vol. vi., p. 120.

In the present copy, by the Master W, there are some slight changes in the treatment of the foliage in parts, and of the stonework of the ruined building.

This copy is described by Bartsch, vol. vi., p. 320, No. 3. The cipher of the Master is below, in the middle.

[$10\frac{3}{8}$ in. × $6\frac{6}{8}$ in.] [Cut to limits.]

I 63. **The Last Supper**—Upper Germany, the early part of the 15th Century.

This peculiar print is fully described by Bartsch, vol. vi., p. 324, No. 16. Ottley refers to it, vol. ii., p. 686, No. 2; Passavant, vol. ii., p. 133, No. 16.

While Bartsch remarks: "Ce morceau paroît être gravé par

* London, 1879, p. 138.

un dessein fait par Wenceslas même." Passavant observes: "Il est douteux que cette pièce soit de Venceslas d'Olmutz; le dessein et le style indiquent le commencement du XVI^e^ siècle, tandis que notre artiste appartenait au XV^e^."

The signature is below in the middle as a W, coming off white from the black ground of one of the squares of the pavement. [6⅝ in. × 3⅝ in.] [Cut to limits.]

I 64. **Christ on the Mount of Olives**—Upper Germany, latter part of the 15th Century.

A copy of one of a "Passion," series by Martin Schongauer, No. 10*a* of the present Catalogue, and No. 9 of Bartsch, vol. vi., p. 124. The present copy is described by the latter, vol. vi., p. 321, No. 4.

The cipher W is below in the middle.
[6⅜ in. × 4½ in.] [Cut to limits.]

I 65. **Pilate washing his Hands**—Upper Germany, latter part of the 15th Century.

A copy of one of a "Passion" series by Martin Schongauer, No. 10*f* of the present Catalogue, and No. 14 of Bartsch, vol. vi., p. 126.

The signature is below on the front of the circular step of the judgment-seat. [6⅜ in. × 4½ in.] [Slight margin.]

I 66. **Christ on the Cross, with the B. Virgin and St. John**—Upper Germany, latter part of the 15th Century.

This print is apparently a copy of the engraving by Martin Schongauer, first described by M. Galichon in the *Gazette des Beaux-Arts* for 1859, vol. iii., p. 334, and forming No. 16 of the works of that Master in the present Catalogue. The copyist, however, has added radiant nimbi to No. 13, but whether this number is really equivalent to Bartsch's No. 23 is we think, after all, open to question.

The present example is a charming little specimen of the goldsmith-engraver's school, and well worthy of the Master.

The signature is below in the middle, at the foot of the cross.
[4⅜ in. × 3 in.] [Cut on one side.]

I 67. **Christ on the Cross**—Upper Germany, latter part of the 15th Century.

A copy in reverse of the famous 'Small circular Crucifixion,' an ornamental gold plate engraved by Albrecht Dürer for—

it is asserted—the handle of the sword of the Emperor Maximilian.

The fullest description of the original work may be met with in Passavant, vol. iii., p. 149, No. 23; Bartsch (vol. vii., p. 44, No. 23,) took a copy and described it as the original impression, the latter being described by him as his copy A. On this point Nagler ('Monogrammisten,' vol. i., p. 162, No. 13) may be referred to with advantage.

From the present engraving being in reverse to the original impression on paper, by Dürer, it is of course of the same direction as is the design on Dürer's gold plate, *i.e.*, the Virgin here stands on the right-hand side of the cross (left to the spectator) and St. John on the left, as is the case with the original metal. But the inscription on the cross is in reverse here, as in the paper impression from the original plate.

We are not aware that this copy had been described before. Andresen referred to it in his 'Beiträge zu älteren niederdeutschen Kupferstichkunde des 15. und 16. Jahrhunderts,' p. 9, No. 27.

The present copy is but a very mediocre performance, and has been coloured. The letter W is above and a little to the right hand, immediately outside the limitary line of the engraving.
[Diameter, $1\frac{1}{2}$ in.] [Cut.]

I 68. The Man of Sorrows—Upper Germany, latter part of the 15th Century.

A copy—with some additions—of the engraving by Martin Schongauer, No. 49 of the present Catalogue and No. 69 of Bartsch, vol. vi., p. 150.

In the present copy the arched top and sides of the large open window before which the action takes place have had superadded to them stems of trees, and above a mass of arabesque foliage.

The signature W is below, on the sill of the opening near the drapery of the weeping Virgin.
[$7\frac{6}{8}$ in. × 6 in.] [Cut.]

I 69. Virgin and Child with Paroquet—Upper Germany, latter part of the 15th Century.

A copy in reverse of an early work by Martin Schongauer, No. 20 of the present Catalogue, and No. 29 of Bartsch, vol. vi., p. 132.

The present Master has had before him as his model the second state of the original work. This is proved by the presence of the perfect pear in the right hand of the infant Christ and by the ornamental work upon the cushion. In the

first state of Martin Schongauer's engraving the stalk only of the pear is delineated, the cushion is plain, and the hair of the Virgin, as it approaches the sill of the open window through which the landscape may be seen, is differently represented.

The signature, which in the perfect print is below in the middle, has been here removed by the curtailment this example has suffered. [5⅜ in. × 6⅜ in.] [Cut.]

I 70. The Death of the Virgin—Upper Germany, latter part of the 15th Century.

A copy of the renowned work by Martin Schongauer, No. 24 of the present Catalogue, and No. 23, p. 134, vol. vi. of Bartsch.

From the remarks of the latter writer, the impression now before us must be of the second state of the plate, as the first state "se fait remarquer par le fond, qui est tout au blanc."

Considerable interest is attached to this print of the Master, supposed by many to be the representative of the signature W. Below and between the foot of the candelabrum and the processional cup is first the date 1881, and then below it the address: "WENCESLAVS · DE · OLOMVCZ · IBIDEM" (the M's in the above being engraved in the old manner Ⲙ).

On an impression of the 'Man of Sorrows'—before described, I 68—in the Albertina at Vienna, and which bears the cipher W, is written by a hand of the 16th Century: "Dieser Stecker hat Wenczel geheisen, ist ein goltschmit gewesen," *i.e.*, "this engraver was named Wenzel, and was a goldsmith."

Wurzbach draws attention ('Martin Schongauer; eine kritische Untersuchung seines Lebens und seiner Werke,' etc., p. 106) to the point that on the vessel "containing the holy water carried by the apostle standing on the right, the letters "IOCVNF" are plainly descernible in the print by Wenzel von Olmütz, while they are not to be perceived on the original work by Martin Schongauer."

To this remark we would add that the letters in the present work are certainly to be seen coming off white from a dark ground, while in Schongauer's engraving some circles merely are perceptible coming off dark from a lighter ground.

On the present engraving, see Bartsch *ut antea*; Ottley, vol. ii., p. 685, No. 19. [9⅞ in. × 6⅝ in.] [Cut.]

I 71. The Martyrdom of Saint Andrew—Upper Germany, latter part of the 15th Century.

A photographic copy of a scarce print by the Master, the original being in the collection of the late Mr. Huth.

On the left hand and in the immediate foreground is St. Andrew stretched on, and bound by cords to, a transverse or "St. Andrew's" Cross. He is represented as an aged man, has a nimbus around the head, and is draped in a close-fitting tunic, the buttons of which are shown in front. A large piece of drapery goes behind the cross, and is brought round in front and made to cover the lower part of St. Andrew's body.

A group of eight figures sitting on the ground is to the right, the people looking up at the martyrdom. Three of the group are females; one female—the woman in the foreground—supports a naked child on her knees.

The costume of the figures is peculiar, perhaps intended to represent that of Greece.

St. Andrew converted at Patras "among others Maximilla, the wife of the pro-consul Ægeus, whom he persuaded to make a public profession of Christianity. The pro-consul, enraged, commanded him to be seized and scourged, and then crucified. The cross on which he suffered was of a peculiar (*crux decussata*) form, since called the St. Andrew's cross, and it is expressly said that he was not fastened to his cross with nails, but with cords—a circumstance always attended to in the representations of his death. It is, however, to be remembered that while all authorities agree that he was crucified, and that the manner of his execution was peculiar, they are not agreed as to the form of his cross. St. Peter Chrysologos says that it was a tree; another author affirms that it was an olive-tree. The Abbé Méry remarks that it is a mistake to give the transverse cross to St. Andrew; that it ought not to differ from the cross of our Lord. . . . Since the 14th Century St. Andrew is generally distinguished in works of art by the transverse cross." ('Sacred and Legendary Art,' p. 135.)

The foreground is gently hilly, and is dotted with herbage.

The signature W is below in the middle.

[$4\frac{7}{8}$ in. × $4\frac{3}{8}$ in.] [Copy.]

I 72. The Martyrdom of St. Bartholomew—Upper Germany, latter part of the 15th Century.

St. Bartholomew lies prone, extended from left to right, on a table, to which he is bound by a double cord around the waist. He turns round the head—supporting himself as he does so by the left arm—towards his tormentors, three of whom are cutting or pulling the integuments from his body. One man in front sits on the ground sharpening his knife; two men behind the table look on and make grimaces.

A large plain nimbus is around the head of St. Bartholomew. The dresses and facial expressions of some of the figures are quite grotesque. Ottley, who gives a detailed description of this work, remarks, *inter alia:* "This piece, the only one of the present class that I have had an opportunity of seeing, is on the whole very much like what I should expect from the author of the designs in the 'Nuremberg Chronicle.' The composition is bold and original. The naked figure of the saint is drawn with considerable intelligence, and the whole is full of expression. The head of the man holding the bottle and that of the executioner with the knife in his mouth are admirable." (*Op. cit.*, vol. ii., p. 686.)

According to Passavant (vol. ii., p. 133, No. 25) this print has been engraved after a picture by Meister Stephan of Cologne, now preserved in the Institute of Arts at Frankfort-on-the-Maine.

The signature is below, close to the heel of the man seated on the ground sharpening his knife.

Described by Bartsch, vol. vi., p. 330, No. 25.

[$6\frac{2}{8}$ in. × $4\frac{3}{8}$ in.] [Small margin.]

I 73. **St. George and the Dragon**—Upper Germany, latter part of the 15th Century.

A copy of the engraving by Martin Schongauer, No. 29 of the present Catalogue, and No. 50, vol. vi., p. 142, of Bartsch.

The present copy is described by Bartsch, vol. vi., p. 331, No. 27. The signature W is below in the middle.

[$2\frac{2}{8}$ in. × 3 in.] [Very small margin.]

I 74. **St. Sebastian**—Upper Germany, latter part of the 15th Century.

This work has not been described by Bartsch, but it appears to be a copy in reverse of No. 60 of Schongauer's prints, Bartsch, vol. vi., p. 147.

St. Sebastian stands bound to a forked tree-stem, and is directed in action slightly to the left. Three arrows have pierced his body, and one arrow the left branch of the fork of the tree-stem. The loin-cloth is long, and flutters to the right. The foreground is grassy. The background is plain and unworked. The letter W is below, immediately by the great toe of the left foot of the saint.

Referred to by Passavant, vol. ii., p. 135, No. 66.

[$2\frac{6}{8}$ in. × $1\frac{1}{2}$ in.] [Cut.]

I 75. St. Sebastian—Upper Germany, latter part of the 15th Century.

A copy in reverse of the print by Martin Schongauer, No. 38 of the present Catalogue, and No. 59, p. 146, vol. vi. of Bartsch. Of the present print there are here impressions of two states—*a* is of the first state of the plate, and in fine condition; *b* is an impression from the plate after it had become greatly worn, and had been retouched in parts by a less skilful hand than that of the original master.

The signature is below the feet of the figure. There is such difference in the direction of the lines and character of the W in these two impressions that we think the original cipher must have been removed *in toto*, and a fresh one added in the later state of the plate. It is proper to draw attention to the statement of Bartsch, however, who, in describing the 'St. Sebastian,' No. 29 of the works of Wenzel von Olmutz, observes: "Copie de ce morceau gravée assez exactement. On la connoît aux branches de l'arbre sec, auquel le saint est attaché. Dans l'exemple original ces branches dépassent le trait qui borde le sujet au bout de la planche, tandis que dans la copie elles ne le dépassent point. Même dimension."

Were this to be made to apply to the present two engravings, our *b* would be the original and *a* the copy.

[$6\frac{1}{8}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

I 76. The Martyrdom of St. Sebastian—Upper Germany, latter part of the 15th Century.

A nude man is bound to a tree which is on the left-hand side of the composition. At his feet lie his garments. On the right two persons are engaged in shooting at him, one person from a cross and the other from a common bow. More to the right, and in front, stand two persons draped as orientals, looking on at the performance. One of the men raises his right hand, the other rests it on a staff, as he does also the left hand. The scene is a hilly landscape.

This work is described by Bartsch (vol. vi., p. 332, No. 30) as a 'St. Sebastian,' and the pagan raising his hand as apparently trying to persuade the martyr to abjure the Christian faith. We believe Bartsch to be right in his opinion. At first sight the design might be thought, perhaps, to illustrate the forty-fifth tale in the 'Gesta Romanorum,' but the character of the figure bound to the tree and the presence of four shooters forbids such a view of the matter. (See Division K, Mair Number 10.)

The signature W is below in the middle.

[$3\frac{6}{8}$ in. × $5\frac{3}{8}$ in.] [Small margin.]

I 77. **St. Judas Thaddeus**—Upper Germany, latter part of the 15th Century.

A copy of one of a series of the Apostles by Martin Schongauer, No. 25I, of the present Catalogue, and No. 42, p. 137, vol. vi. of Bartsch.

The signature W is below in the middle.

Described by Bartsch, vol. vi., p. 333.

[$3\frac{2}{8}$ in. × $1\frac{6}{8}$ in.] [Cut.]

I 78. **St. Thomas**—Upper Germany, latter part of the 15th Century.

A copy of one of a series of the Apostles by Martin Schongauer, No. 25L, of the present Catalogue, and No. 44, p. 137, vol. vi. of Bartsch.

The signature W is below in the middle.

Described by Bartsch, vol. vi., p. 333.

[$3\frac{5}{8}$ in. × $2\frac{1}{8}$ in.] [Cut.]

I 79. **St. Barbara**—Upper Germany, latter part of the 15th Century.

St. Barbara stands in profile directed towards our right. A crown is on her head, the long and abundant hair of the latter falling in a mass down her back. She is draped in mantle and tunic; the former is ample, and covers the ground with heavy folds at her feet. The whole of the drapery is well cast. St. Barbara holds up with both hands a book, into which she looks as if on something particular, as she raises up one leaf of it.

Passavant refers (vol. ii., p. 135, No. 69) to this capital little work as "Travail très-fin; Musée Britannique."

The signature W is below in the middle.

[$3\frac{6}{8}$ in. × $2\frac{1}{8}$ in.] [Very slight margin.]

I 80. **St. Catherine**—Upper Germany, latter part of the 15th Century.

St. Catherine stands on a broken wheel, facing the spectator. A crown is on her head, the long hair of which falls over her shoulders. She is draped in mantle and tunic, the former having ample folds, some of which she holds up in front by the right hand. Her left hand rests on the handle of a long straight sword, the point of which rests on the wheel below.

The signature W is below in the middle.

This work is a copy in reverse of an engraving by Martin Schongauer, No. 44 of the present Catalogue and No. 64, p. 148, vol. vi. of Bartsch. The latter writer appears to have been ignorant of the present engraving, though having knowledge of the copy in reverse by Israhel van Meckenen.
[$3\frac{6}{8}$ in. × $2\frac{1}{8}$ in.] [Cut.]

I 81. The Two Lovers Walking; or, The Lady and Knight with Death—Upper Germany, latter part of the 15th Century.

An engraving representing a like composition in reverse to that of the well-known print by Albrecht Dürer, No. 94, p. 104, vol. vii. of Bartsch. According to one school of critics the work by the Master W is a copy of the engraving by Albrecht Dürer, while in the opinion of others it is the original by Wohlgemuth, of which Dürer made a copy.

Thausing remarks: "Of the 'Two Lovers Walking' the original in reverse by Wolgemut lies before us. His technic has a very archaic aspect. The strong outlines, as yet unblended with the delicate shadows, make the forms appear flat. The fashionably-dressed lady steps straight forward with that chill pathos of the old style already foreign to Dürer; in the same manner the sharp, angular and dry facial forms are opposed to the types peculiar to the great Master. The design, like Bartsch 92, is one of those favourite 'Dance of Death' pictures of the middle ages in which blooming life is brought into the most striking contrast with corruption. But neither the sharp discord of that forced embrace [Bartsch 92] nor the skeleton here dancing around in wild derision have occupancy in Dürer's imagination. But on the other hand they accord with the wild dance of the five skeletons in Schedel's 'Weltchronik' and with the 'Christ Striving with Death' in the Schatzbehalter of Wolgemut. . . . The manner in which Dürer represented death is also a witness to the fact that he, along with his sentiments, belongs less to the middle ages than to modern time.

"On the whole this does not apply to Michel Wolgemuth, to whom the conception of the so-called 'Promenade' must be ascribed. Quite archaic is also the way in which the grass in the foreground of his print is indicated, viz., always by two strokes running into each other at the ends. Dürer has in his copy modified this old manner, reminding one of woodcuts. His copy is—as was then the rule—engraved on the plate in the same direction—*i.e.*, as opposed to *reverse*—as in an impression of the print by Wolgemut; its own impression is therefore in *reverse*. But Dürer overlooked something, a mistake which he

afterwards always carefully avoided making. He let, namely, the sword of the young man remain at its original place, so that the weapon appears in his print girded at the right side of the youth instead of on the left side." (*Op. cit.*, pp. 158–160.)

The remarks of Ottley on the present engraving may be appositely quoted:—

"This composition is in the same direction as Van Meckenen's print, and the reverse of Dürer's. I think it decidedly the original. The man has more expression than Dürer's; the profile of the woman also has great merit. The mark W is under the woman's foot, where Albert has put his mark. It is a less finished print than Dürer's, but it is full of spirit and intelligence in every part. There is a small variation between this engraving and those by Dürer and Van Meckenen in the folds of the drapery at bottom; whence it may be concluded that Van Meckenen copied his print from that of Dürer. Under the supposition that this, marked with a W, is the original, I should say that Dürer had improved upon it a little in some parts." (Vol. ii., p. 683, *note.*)

Bartsch describes the present engraving, vol. vi., p. 337, No. 50.

The signature is a very small W below the right foot of the lady.

[$7\frac{5}{8}$ in. × $4\frac{5}{8}$ in.] [Cut.]

I 82. The Abduction of Amymone; or, The "Meer-wunder" —Upper Germany, latter part of the 15th Century.

Represents a like composition to that of the well-known engraving by Albrecht Dürer, No. 71, p. 84, vol. vii. of Bartsch.

According to Heller ('Das Leben und die Werke Albrecht Dürer's,' p. 460, No. 801): "This composition does not quite tally with the history of Triton carrying off one of the fifty daughters of Danaus. It better accords with the history of Glaucus carrying off Scylla; the screaming man representing Glaucus also when he was still a fisherman, and threw himself into the sea and became changed into a Triton, when he carried off Scylla and landed her on an island not far from Caria. . . . Most authors ascribe — but wrongly — the present engraving to Wohlgemuth, and state that Dürer copied it; but this is not to be thought of for a moment." (*Op. cit.*, p. 460.)

According to Thausing (p. 165): "The 'Abduction of Amymone' (named by Dürer himself the 'Meerwunder,' by Quad the 'Seereiter,' and by the anonymous Nürnberger the 'Seerauber') has been engraved by Dürer after Wolgemut in a like direction [*i.e.* as opposed to *reverse*]. The *motif* here is

without doubt a Triton carrying off a Nereid—such a *motif* as appears on antique sarcophagi" (p. 165).

The signature W is below, in the middle.

Described by Bartsch, vol. vi., p. 339, No. 52.

———— Ottley, vol. ii., p. 688, No. 6.

[$10\frac{1}{8}$ in. × $7\frac{3}{8}$ in.] [Small margin.]

I 83. **The Hostess and the Cook**—Upper Germany, latter part of the 15th Century.

A photographic copy of an engraving by the Master after a print by Albrecht Dürer, No. 84, p. 97, vol. vii. The print by the Master W is in *reverse* to that by Dürer. The original of the photograph is in the Douce Collection at Oxford, and is referred to by Passavant, vol. ii., p. 137, No. 76.

[4 in. × $2\frac{5}{8}$ in.] [Copy.]

I 84. **The Two Lovers**—Upper Germany, latter part of the 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

A young lady is seated to the left on a stone bench, accompanied by her lover, who sits close to her on the right hand. The lady is draped in long tunic and short mantle, and wears a turban-like head-dress. Her long pointed shoes project from beneath the folds of the tunic. She looks demurely downwards. A little dog is on her lap, supported by her right arm. She places her left hand over the hands of her companion, who has laid them on her left knee. The gentleman turns somewhat round towards the lady, stretching his left lower extremity obliquely from right to left across the composition from the edge of the stone seat down to the border of the print. He is draped in a short mantle or surcoat, and tight hose. He has on long pointed shoes. The sleeves of the mantle are slashed, and finish at the elbows. He has a loose falling cap on his head, the curling hair of which latter falls to his shoulders. By the side of the lady a large flower-vase is on the seat, having carnations, pinks or cloves in it. On the ground at the right-hand lower corner is a water cooler, in which are a covered jug and a cup. The composition is enclosed within an ornamental arched border, over which twine leaves.

The signature is a small W below, in the middle of the border.

Passavant describes (vol. ii., p. 260, No. 36) a work of this same design by the Master of the School of Van Eyck or by the Master of 1480, and of which he states the engraving by "Venceslas d'Olmutz" to be an inverse copy.

Of this original by the Master of 1480 an impression may be seen in the Library at Vienna, which has been at an after period stamped with a W, according to this writer. The same design has been appropriated by Israhel van Meckenen (Bartsch 181, p. 271, vol. vi.). "Mais," writes Bartsch (vol. vi., p. 337), "on ne sauroit guère dire lequel de ces deux artistes a copié l'autre."

The Master generally called Barthel Schön has also engraved this composition, but in a reverse manner to that of the print we are now describing. (See No. 3 of the works of Barthel Schön in this Catalogue.)

The present example is described by Bartsch, vol. vi., p. 336, No. 48.

——— Passavant, vol. ii., p. 134, No. 48.

[$6\frac{3}{8}$ in. × 4 in.] [Copy.]

I 85. The Subjugation of Man by Woman—Upper Germany, latter part of the 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

A man of advanced years crawls on the ground towards our left. On his back is seated a young female, holding with the left hand the bridle of a bit which is in the mouth of the man, and with the right hand raising a three-thonged whip with which to flog him. Both figures are richly clad. The head-dress of the female is a high conical cap from which falls long drapery behind her. She has on a close-fitting dress with fur at the breast and shoulders. The man has on tight hose. On a ring around his left thigh are apparently the letters NESEL, which may be part of EIN ESEL, *i.e.* an ass or donkey.

The signature is below in the middle.

Described by Passavant, vol. ii., p. 136, No. 74.

The subject has been treated by the Master of 1480, as also by others. See H 107 and M. Zatzinger, No. 14.

[$4\frac{1}{2}$ in. × $3\frac{2}{8}$ in.] [Copy.]

I 86. A Savage Man with Shields—Upper Germany, latter part of the 15th Century.

A circular print, the design in which is surrounded by a wide border. It is one of a series of copies in reverse of engravings by Martin Schongauer, No. 65 of the present Catalogue, and No. 105 of Bartsch, vol. vi., p. 161.

The present engraving is described by Bartsch, vol. vi., p. 334, No. 43, and is alluded to by Passavant, vol. ii., p. 133, No. 43. Bartsch observes: "Nous rangeons cette estampe parmi celles de Wenceslas d'Olmutz, sans pouvoir soutenir

qu'elle soit de ce maître; la taille diffère de celle dont les autres estampes de ce graveur sont exécutées, et la lettre W est d'une autre forme et plus grande. Si toutefois elle est de lui, on doit la regarder comme production de sa jeunesse; cette même remarque se rapporte aux deux pièces suivantes."

According to Passavant (*loco*) "le maniement du burin dans cette pièce est très différent de celui qui est propre à notre maître; il est donc douteux qu'elle lui appartienne."

The signature is below in the middle.

[Diameter with border, $3\frac{6}{8}$ in.] [Cut.]

I 87. **An Angel with a Shield**—Upper Germany, latter part of the 15th Century.

A circular print with a wide border, the design in which is a copy in reverse of one of a series engraved by Martin Schongauer, No. 65 of the present Catalogue, and No. 96, p. 160, vol. vi. of Bartsch.

The present engraving is described by Bartsch, vol. vi., p. 335, No. 45.

The signature is below in the middle.

[$3\frac{6}{8}$ in. diameter, with border.] [Cut.]

I 88. **A Savage Woman with Child and Shield** — Upper Germany, latter part of the 15th Century.

A circular print with a wide border, being a copy in reverse of one of a series of engravings by Martin Schongauer, No. 65 of the present Catalogue, and No. 100, p. 161, vol. vi. of Bartsch.

The signature is below in the middle.

[Diameter with border, $3\frac{6}{8}$ in.] [Cut.]

I 89. **Seated Female with a Shield (on which is a Unicorn) plucking a Flower**—Upper Germany, latter part of the 15th Century.

A circular print with wide border, a copy in reverse of one of a series of engravings by Martin Schongauer, No. 65 of the present Catalogue and No. 97, p. 160, vol. vi. of Bartsch.

Passavant, referring to it, remarks: "Cette gravure est exécutée dans le même style que la précédente. On trouve, dans le Cabinet de Paris, une estampe carrée avec le même sujet. Pièce non signée, mais attribuée aussi à notre maître." (Vol. ii., p. 134, No. 44.)

Not any signature is present.

[Diameter with border, $3\frac{5}{8}$ in.] [Cut.]

I 90. **Part of an Ostensorium**—Upper Germany, latter part of the 15th Century.

The upper portion of a monstrance of beautiful open work of Gothic character. To the lower part of the impression is added the ground plan of the whole design.

Described by Bartsch, vol. vi., p. 342, No. 57.

———— Ottley, vol. ii., p. 67, No. 11.

———— Passavant, vol ii., p. 137, No. 81 (?).

Bartsch observes: "Gravé pareillement par *Wenceslaus d'Olmutz*, quoiqu'il ne soit pas marqué de la lettre W."

Not any mark or signature is present.

[$23\frac{1}{8}$ in. × $\begin{cases} 5\frac{2}{8} \text{ in. base.} \\ 3\frac{1}{2} \text{ in. apex.} \end{cases}$] [Cut.]

I 91. **Part of an Ostensorium**—Upper Germany, latter part of 15th Century.

The upper portion of a monstrance of fine open work of Gothic character.

Described by Bartsch, vol. vi., p. 341, No. 56 (?)

———— Passavant, vol. ii., p. 137, No. 82 (?)

"Cette planche," writes Bartsch, "ne porte non plus ni nom ni monogramme; mais elle est très certainement gravée par Wenceslas d'Olmutz."

Neither mark or signature is present.

[$12\frac{5}{8}$ in. × $\begin{cases} 3\frac{5}{8} \text{ in. base.} \\ 1 \text{ in. apex.} \end{cases}$] [Cut.]

I 92. **'Roma Caput Mundi'—A satirical design**—Upper Germany, latter part of the 15th Century.

An important and interesting print in several particulars.

In the middle stands a monstrous female figure, directed in profile action towards the left hand. The figure has the head of an ass, the foot (right) of an ox or goat, and the claw (left) of a bird of prey. Both mammæ and vulva are represented. Behind, on the buttocks, is the masque of a satyr, from below the beard of which projects a tail ending in a griffin's head, having an open mouth and protruding tongue. The arms are pressed to the sides of the chest; the forearms are extended horizontally. The right forearm is abnormally developed, being intended to represent the leg of an elephant. The left forearm and hand are natural in form.

The general surface of the body is covered with scales. A short close mane runs down along the neck and between the shoulders. The under surface of the tail, representing the

neck of the griffin (?) is clothed with tufts of hair. The edges of the upright ears are fringed with hair.

The landscape is hilly. Behind and between the figure and the left limitary line of the composition is a castle of three towers, the lowermost of which is flanked by small circular towers. From the top tower rises a flagstaff with a two-tailed banner, having on the latter two crossed keys, the handles of which are connected by a twisted cord. The banner floats towards the right. On the lowermost and circular tower is inscribed CASTEL ACNG (?) in small capitals.

On the opposite side, and between the figure and right-hand margin of the print, is a castellated gate on a high acclivity. On the gate above the door is inscribed TOREDINONA, in small capitals. From behind this castellated gate runs down a stream in front of the castle with the banner. On the stream is engraved the word TEVERE. In the foreground, near the lower left-hand corner, may be read the word IANVARII, and below it the date, thus divided, 14——96. On the other side of the figure in the foreground is a large urn. At the top of the engraving, immediately below the border line, are the words ROMA CAPVT MVNDI in rather large open capital letters. The signature, in the form of a small W, is below the talon-like foot of the monster.

Of this extremely scarce engraving three impressions are known. One example is at Dresden, another at Frankfurt, and the third is the one now before the reader. Duchèsne *aîné* ('Voyage d'un Iconophile,' p. 350) and Passavant (vol. ii., p. 135) cite this print as an example of the etching process. Mr. W. B. Scott, after close inspection of the work, declares (*Academy*, No. 101, 1874) it to be "not an *eau forte*, but an engraving proper." When two such good judges as M. Duchèsne and Mr. Scott differ, it behoves us to speak cautiously. With reserve, therefore, we remark that, after careful examination of the print along with an expert whose life has been spent among engravings, the conclusion we arrived at was that, while the major portion of the technic was certainly due to the graver, there was satisfactory evidence of the etching process having been resorted to in particular parts.

With respect to the authorship of the engraving, Thausing allots it to "Michel Wolgemut."

"In January of the year 1496," he writes, "he [Wolgemut] threw into the market a small engraving which conveyed a strong calumny against the papal chair. . . . The architecture is treated quite in the style of that in Schedel's 'Chronicles. . . . The like ass's head is there also, as representing that into which the nymph Circe changed one of her victims, though the text does not require it."

These questions, however, may be asked: in the first place, does the date on the print (1496) imply that of its production? and, secondly, was the *first idea* of its conception that of a satire on the Catholic Church by a German artist?

As far as we are aware, Renouvier ('Histoire,' etc., p. 191), nearly a quarter of a century back, cast doubts upon the interpretation given by Duchèsne of the original conception of the print ('Voyage d'un Iconophile,' p. 350).

"I had cited in this same book ('Des Types,' etc.) after Duchèsne a print by Wolgemut, which that iconophilist referred to as both a caricature on Rome and as the first essay in the etching process. When I saw the print at the British Museum I found in it not anything beyond its being a print very well engraved as befitting a broadside [*placard*], and as representing a monster born, it is stated, at Rome in 1496. It is described by Lomazzo ('Trattato dell' Arte della pittura,' Milano, 1585, p. 637) in terms perfectly applicable to the engraving of Wenceslas, which bears the like date: 'Un mostro con la testa d' asino, et il ventre, le mammelle, la natura, la mano, il braccio destro, il collo, et le gambe, che havevano contorno naturale; ma nel resto fatte a scaglie, col piede destro d' aquila, et l' altro di bue, et in loco di culo con una faccia humana et una coda sotto che haveva forma di collo di serpe, con una testa di serpente en cima, et il brachio manco in guisa d' un mozzicone.'

"The birth of such a monster may have been taken for a miracle and an allegory in Germany, already much infected with heresy; but to see in the representation which was made of it a *caricature composed on the occasion* of discussions between some German princes and the court of Rome is an idea entirely personal to the Conservator of the Cabinet of Prints at Paris."

In 1523 a pamphlet appeared at Wittemberg (4to., pp. 8) ornamented with a woodcut which was a copy, with some few omissions, of the print of the Master W, with the date 1496. A facsimile of this copy may be seen in the *Gazette des Beaux-Arts* for 1873 (tom. viii., 2nde periode, p. 413), accompanying an interesting paper by M. Champfleury: 'De quelques estampes satiriques pour et contre la Réforme.' An interpretation of this monster and of another was given in this pamphlet by no less personages than Ph. Melanchthon and Martin Luther.

"At all times," observe the Reformers, "God has given proof of his anger or mercy by evident signs. Thus his prophet Daniel has predicted the coming of Antichrist in order that all the faithful, being forewarned, may beware of his blasphemies and idolatries. During this tyrannical domination God has given many signs, and quite lately another, viz., this horrible papal monster found dead in the Tiber in the year 1496."

M. Champfleury, commenting (*op. cit.*) on Michelet's review of

this pamphlet ('Mémoires de Luther,' 1835), observes: "If we trusted to the title of the pamphlet, the 'monstrous figure' was *found* at Freiburg in Misnia by Luther and Melanchthon. Now the figure of 1523, engraved on wood, is but the copy of an etching dated 1496. . . . M. Jaime has had the latter engraved in the 'Musée de la Caricature' (1836), remarking with truth that the date 1496 is anterior to that of the Reformation."

The solution of this point in the history of this remarkable engraving is, we think, rightly given by M. Champfleury in the following extract from his paper before mentioned :—

"The etching, then, was reproduced twenty-seven years after its publication by an engraver to meet the necessities of the chiefs of the Reformation. He no doubt received instructions from Luther as to the suppression of certain details: the title engraved at the top below the border: ROMA CAPVT MVNDI; the inscription ('Castel S. Agno'), implying the Castle of St. Angelo with the standard bearing the keys of St. Peter, disappeared, as did also the Tiber ('Tevere'). The appellation *Tore di Nona* of the tower situated on an eminence was equally suppressed. A vase of regular form placed near the monster was omitted, as also the date of January 1496, and the monogram, W, of 'Wenceslas d'Olmutz.' Luther, in his collaboration with Melanchthon, gives great development to his laboured interpretation of this engraving, but he modifies sensibly the first idea. Though the print by Wenceslas preceded the Reformation, the engraving of 1496 was not the less a satirical symbolisation of papal Rome—Rome, the head of the world. Luther deemed it more significative to suppress or annul [*d'affubler*] in this symbol the pope himself [*l'âne-pape*, the pope-ass]. By a like procedure to that frequently employed in the illustrated journals, he gave out as a new thing an engraving which had already been used; and if M. Duchêsne, who first described the scarce print of the British Museum, had had knowledge of the pamphlet—not less rare—of 1523, he would have added to his discovery an interesting affix."

With respect to the original idea of the monster of the print signed W, and with the date 1496, Thausing asserts that, as in 1495, it was sought to establish a *Reichsrath* in Germany, and to engage it in withstanding the influence of the papal chair over the nation; the pope in 1496 opposed the reading and diffusion of heretical writings, and inculcated on the printers, under the threat of excommunication, not to print any book before the bishop of the diocese had authorised its publication.

"At the head of those who now made more open opposition stands Michel Wolgemut. In January of the year 1496 he threw upon the market a small copperplate engraving, which was a strong calumny against the papal chair. . . . What a

flood of biting satire lies in this print! And yet Wolgemut could dare to place his monogram, the sign of his workshop, upon it—a boldness which, in 1496, it was not possible to evince elsewhere than under the enlightened and mild municipal government of the patricians of Nürnberg." ('Geschichte,' etc., p. 186. [5 in. × 4⅜ in.] [Cut.]

I 93. **The Virgin and Child at a Gothic Window**—Flemish School, 15th Century.

The B. Virgin is in half figure beneath a rich Gothic canopy, and, as it were, at an open window. She is draped in mantle and tunic, folds of the former falling on the sill of the window. The right breast of the holy mother is exposed. The infant Christ is undraped, holds an apple (?) in the left hand, pressed against the left knee, and raises the right hand towards the Virgin's breast. The holy mother crosses her hands below the right leg of the child as he rests on her right arm.

In a margin below the sill of the window is the cipher and mark of the Master, W . A choice example of the Master. [8⅛ in. × 4⅝ in.] [Cut.]

I 94. **Virgin and Child ("Mater Amabilis")**—Flemish School, latter part of the 15th Century.

The Virgin, a tall meagre figure, stands on a rounded hillock, facing the spectator. She bears the infant Christ chiefly on her left arm. She is draped in mantle and tunic, the former covering the head behind. The feet, clad in a kind of open shoe, project from beneath the mantle. The folds of the latter are well cast, though somewhat stiff and angular. The holy Child, seated against the left side of his mother, on whose chest he leans, looks fondly up at her, as if about to kiss her or receive her kiss, as he places his left arm around her neck, and presses his cheek against that of his holy mother. In his right hand Christ bears an imperial orb. The Virgin crosses her hands in a very marked manner by the left leg of the infant Saviour, as she supports him on her arms. A radiant aureole surrounds the figure of the Virgin.

The expression is indicated with much feeling, but utterly without beauty. The drawing of the nose, and the position of the Virgin's hands, should be compared with the same in the composition before described (I 93).

Not any mark is present. [8⅝ in. × 4⅞ in.] [Cut.]

I 95. **Five Apostles in Gothic Chapels**—Flemish School, latter part of the 15th Century.

The following five engravings are from a series of the Apostles—twelve in number—described by Bartsch, vol. vi., p. 56, No. 1–12.

The Apostles present are :—

a. St. Peter (Bartsch 1).
b. St. Andrew (Bartsch 2).
c. St. John (Bartsch 4).
d. St. Bartholomew (Bartsch 6).
e. St. James the Less (Bartsch 9).

The cipher and mark are above the architectural canopy in *a*, in *b*, and in *c*; below it in *d* and in *e*.

Some of the architectural work is very graceful, and there is much expression in the heads. [9 in. × 4½ in.] [Cut.]

I 96. **The Genealogy of the Virgin**—Flemish School, latter part of the 15th Century.

A rich and carefully executed engraving, described by Bartsch, vol. vi., p. 58, No. 13.

A small copy of it by an anonymous Master has been before described (G 80, p. 85). According to Bartsch, "le chiffre du graveur est vers le bas de la gauche, sur la marche du trône." Here it is not apparent.

[16 in. × ⅞ in.] [Cut.]

I 97. **A Division of Cavalry**—Flemish School, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 64, No. 26.

The mark and signature are above in the centre.

[5½ in. × 7⅜ in.] [Cut.]

I 98. **A Tent**—Flemish School, latter part of the 15th Century.

A photographic copy of a print in the Douce Collection. The original is described by Bartsch, vol. vi., p. 63, No. 25.

The mark and signature of the Master are above, by the top of the tent. [5 in. × 7⅝ in.] [Copy.]

I 99. **A Reliquary**—Flemish School, latter part of the 15th Century.

A rich Gothic reliquary rises from an hexagonal base, at the angles of which are crouching lions. These lions support on their backs the turrets rising up at the six angles, four of which are actually represented.

The mark and cipher of the Master are at the top by the sides of the central pinnacle of the canopy of the reliquary.

Noticed by Passavant, vol. ii., p. 282, No. 49.

[10⅞ in. × 3⅜ in.] [Cut.]

I 100. **A Sanctuary**—Flemish School, latter part of the 15th Century.

A rich Gothic sanctuary, or small chapel, described by Bartsch, vol. vi., p. 61, No. 18.

The mark and cipher are at the top, by the sides of the pinnacled roof of the building. [13⅝ in. × 7⅜ in.] [Cut.]

I 101. **A projecting Angle of a House**—Flemish School, latter part of the 15th Century.

The bayed window of a house in the form of an acute angular projection of a rich Gothic character, pierced by four narrow windows having rounded tops. Through the latter openings a varied landscape may be seen.

The mark and cipher are at the top, by the side of the central pinnacle.

Referred to by Passavant, vol. ii., p. 281, No. 38.

[8⅝in. × 4½in.] [Cut.]

I 102. **An ornamental Disc**—Flemish School, latter part of the 15th Century.

An extremely ornamental disc of Gothic character, on the ground of which are three semicircular niches with rich canopies. Each niche has a slender column running up the middle, from which spring two arches of delicate tracery. From the upper part of the ornamental rim of the disc rises a Gothic pinnacle with crockets and finial. On the left hand side of the latter are the cipher and mark of the Master. At each upper angle of the design is large ornamental foliage.

Described by Passavant, vol. ii., p. 281, No. 42.

[8½ in. × 6 in.] [Cut.]

I 103. **An architectural Rose with Gothic Recesses**—Flemish School, latter part of the 15th Century.

Within a circular disc, having an open Gothic border, are three recesses with windows and niches, under decorated vaulted roofs. The central compartment of the disc is surmounted by a canopy, the cruciform finial of which rises above the outer circle of the disc. On the left-hand side of the finial are the

cipher and mark of the Master. At the bottom of the disc project three ornamental pendants.

Described by Passavant, vol. ii., p. 281, No. 41.

[Diameter 6 in.] [Cut.]

I 104. **The vaulted end of a Chapel** — Flemish School, latter part of the 15th Century.

Within a trefoiled arch of Gothic character are three compartments, having slender Gothic columns, from which spring vaulted roofs. The compartment in the middle has a wide but not lofty niche, from which springs the vaulted head of the niche.

Above, on the left hand, close to the outer edge of the central arch, are the mark and cipher of the Master.

Described by Passavant, vol. ii., p. 281, No. 40.

[$5\frac{3}{8}$ in. × $6\frac{1}{2}$ in.] [Cut.]

I 105. **A Chalice with Cover**—Flemish School, latter part of the 15th Century.

A richly decorated vase or chalice, with a cover, rises from an hexagonal base. Three angles of the latter are shown, each angle having a recumbent lion before it. The top of the cover is elongated as a short pillar, surmounted by a Gothic canopy at its upper third. Above this canopy rises the capital of the column. The mark and cipher of the Master are at the top, below the canopy of the column.

Described by Passavant, vol. ii., p. 282, No. 51.

[$11\frac{1}{2}$ in. × $4\frac{5}{8}$ in.] [Cut.]

I 106. **An ornamental Leaf**—Flemish School, latter part of the 15th Century.

A photographic copy of a print in the Douce Collection. The original is described by Passavant, vol. ii., p. 283, No. 54.

The mark and cipher are below on the left hand, just above the short stalk from which the leaf springs.

[$4\frac{3}{8}$ in. × $3\frac{3}{8}$ in.] [Copy.]

I 107. **Ornamental Foliage and Flower** — Flemish School, latter part of the 15th Century.

A photographic copy of a print in the Douce Collection at Oxford. The original is described by Passavant, vol. ii., p. 283, No. 56.

The mark and cipher are below on the right hand, just above the horizontal stalk from which the leaf-stalk springs.

[5 in. × $8\frac{7}{8}$ in.] [Copy.]

I 108. A Fountain—Flemish School, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 62, No. 21.

The mark and signature are at the top, by the sides of the terminal pinnacle.

[9 in. × $2\frac{7}{8}$ in.] [Cut.]

I 109. The Virgin and Child enthroned, with attendant Angels—Flanders, 15th Century.

The Virgin, draped in mantle and tunic, is seated on a throne beneath a baldachino. She supports with her arms the infant Christ. A radiant aureole encloses them. The infant Saviour is on the Virgin's right side, and is playing apparently with a bird. Above the Virgin descend two angels, who hold a crown over the Virgin's head. Below on our left hand is a third angel, presenting a fruit to Christ. On the opposite side is a fourth angel, who draws away part of the curtain of the baldachino. Below, on the dais of the throne, at each side is a small undraped angel playing a curved horn. Above, on the border of the canopy of the baldachino is inscribed in capitals, AVE MARIA GRACIA. Below, and on the edge of the dais of the throne, is the signature as above.

The design is enclosed within a border having Gothic ornaments at the upper corners.

The print has been coloured.

On the *verso* are Flemish manuscript prayers.

Andresen, 'Beiträge,' etc., p. 20, No. 63.

[$3\frac{3}{8}$ in. × $2\frac{5}{8}$ in.] [Coloured.]

I 110. St. Peter and St. Paul—Flanders (?) early part of the 16th Century.

St. Peter stands on our left hand, holding up a large key with his left hand and part of his mantle with the right. A radiant nimbus encircles his head. He looks towards St. Paul, who stands on our right, holding a book with his left hand and supporting a long straight sword, the point of which rests on the ground, with the right hand. A radiant nimbus is around his head.

Just below the point of the sword is the signature.

The background is quite plain, and a single line limits the composition.

The print has been coloured.

Subject matter of devotional character, in Flemish manuscript, is on the *verso*.

Andresen, 'Beiträge,' etc., p. 33, No. 110.

[$3\frac{3}{8}$ in. × $2\frac{1}{2}$ in.] [Coloured.]

I 111. **St. Mary Magdalene**—Flanders (?), early part of the 16th Century.

Mary Magdalene stands, directed to the right hand, under an ornamental archway supported by a column on each side, and which form the limits of the composition. She is draped in mantle and tunic, with rich sleeves, and has on a necklace of pearls and ornamental headdress. A nimbus with radiant edge encircles the head. The Magdalene supports with her hands a rich cup.

Below, on the edge of a step between the bases of the lateral columns, is the signature, as above.

The print has been coloured.

Andresen, 'Beiträge,' etc., p. 35, No. 114B.

On the *verso* is Flemish manuscript.

[$3\frac{1}{2}$ in. × $2\frac{1}{2}$ in.] [Coloured.]

I 112. **St. John at Patmos**—Upper Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 397, No. 1.

——— Ottley, vol. ii., p. 705 (*a*).

Referred to by Passavant, vol. ii., p. 143, No. 1.

This print is a copy in reverse of the work by Martin Schongauer, No. 55, p. 144, vol. vi. of Bartsch, and No. 34 of the present Catalogue.

The mark or signature is below in the middle, but has been cut away in the present example.

[$6\frac{3}{8}$ in. × $4\frac{3}{8}$ in.] [Cut.]

I 113. **A Fight with a Bear**—Germany, 15th Century.

A photographic copy of a print in the Douce Collection at Oxford. It represents a wild man attacking with a club a bear, who stands up on his hind legs on the left hand of the composition.

The original is described by Passavant, vol. ii., p. 81, No. 7.
[$3\frac{5}{8}$ in. × $2\frac{6}{8}$ in.] [Copy.]

I 114. **Ornamental Foliage and Bird**—Lower Germany, latter part of the 15th Century.

A large arabesque-like voluted leaf springs from a small portion of an horizontal stem, on which latter is perched a heron-like bird on the right-hand side.

Below the head of the bird is the mark of the Master, as above.

Passavant notices this engraving, remarking: "The management of the burin in this print approaches considerably that of the graver of Martin Schongauer. It is, therefore, most probably a later work of the Master." (Passavant, vol. ii., p. 81, No. 8.)
[$3\frac{7}{8}$ in. × $2\frac{5}{8}$ in.] [Cut.]

I 115. **A Lion bearing a Standard and Shield**—Germany, 15th Century.

A photographic copy of a print described by Bartsch, vol. vi., p. 54, No. 3.)

The mark is here absent.
[$3\frac{6}{8}$ in. × $2\frac{6}{8}$ in.] [Copy.]

I 116. **Our Lady of Sorrows**—Germany, 15th Century.

A small circular engraving, representing the B. Virgin seated on a bank with herbage, and draped in mantle and tunic, the former lying in large folds on the ground in front. Part of the mantle covers her head, over which is a narrow bordered nimbus with radiant disc. The B. Virgin raises her joined hands before the chest as she looks downwards in sorrow. Four straight swords pierce the right side of the Virgin's chest and three the left side. The background is

worked over in a niello-like manner. The design is enclosed in a double border, outside of which below on the left-hand is one mark, and on the right hand the other.

Colour has been applied to the design and to the margin beyond the border.

[Diameter $1\frac{1}{8}$ in.] [Coloured.]

I 117. The Martyrdom of St. Erasmus — Lower Germany, end of the 15th Century.

St. Erasmus lies extended on the board of torture from right to left in oblique direction. An executioner at each end of the apparatus stands winding the intestines from the abdomen of the saint, which is being opened by a third man kneeling in the middle on the farther side of the board. Behind these persons stands the king with a courtier, behind whom, still more in the background, are two soldiers. In the foreground, and to the right, lie the bishop's mitre and garment of the saint. To the left of the garment is minutely engraved the word *not*, apparently, and on the right of it the mark

Colour has been resorted to.

[$4\frac{1}{8}$ in. × $2\frac{6}{8}$ in.] [Coloured.]

SECTION IV.

DIVISION K.

MASTERS HAVING RECOGNISED NAMES.

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MASTERS HAVING RECOGNISED NAMES.

The prints which are included under the present and last section of the arrangement here adopted are the works of masters well known among iconophilists by individual names. These names, though very generally accepted, are yet in several instances of doubtful correctness as regards both title and attribution. Nevertheless, they have become, as it were, current coin amongst us. It has been deemed advisable, on account of practical utility of reference, to describe the engravings which follow under the names and titles of the masters to whom they are usually attributed.

To obviate any mistakes of the student concerning these names and titles, some prefatory observations in connection with them have been made to precede the descriptions, given under such masters, of the prints themselves.

The masters who have been here included are the following :—

Franz von Bocholt.
Hieronimus Agnen, Bosche or Bos.
Master John of Cologne.
Albrecht Glockendon.
Wolf Hammer.
Nicholaus Alexander Mair.
Israhel van Meckenen.
Barthel Schön.
Martin Schongauer.
Veit Stoss.
Telman von Wesel.
Martin Zatzinger.
Matheus Zinck.

With the exception of Schongauer and Meckenen they follow alphabetically according to their chief names. Schongauer and Meckenen are made to conclude the series for artistic and technical reasons.

FRANZ VON BOCHOLT.

F V B

The name of Franz von Bocholt has for more than two hundred years been bestowed on the author of some fifty prints, which in several instances betray the influence of the School of Van Eyck. He was apparently a goldsmith-engraver of a superior character, intervening probably as regards *time* between Martin Schongauer and Israhel van Meckenen. As far back as 1609, Quad, following a tradition of his day, asserted that the artist was originally a shepherd in the duchy of Berg. However, it has been generally assumed that his first name was Franz, and that he lived at Bocholt, and hence has been known under the title of Franz von Bocholt. But even the residence of the Master at Bocholt is not based on any other grounds than that Israhel van Meckenen, who lived and worked there, copied several of Bocholt's engravings, and obtained the plates of others, which he retouched, altering the original signatures on them into the initials of his own name. The investigations of the late M. C. Becker at Bocholt as to any documentary evidence of the residence of our Master there were not productive of any satisfactory results, since the registers of the city for the years 1459 to 1480 have disappeared—the years, it may be remarked, in which F V B probably effected his most important engravings.

Some persons have thought that he was a contemporary of Israhel van Meckenen at Bocholt, but, as Nagler pointedly observes, "it has not been proven that the two masters stood in connection with each other; and Israhel van Meckenen would surely not have perpetrated his plagiarisms and forgeries under the very eyes of the Master F V B. The latter might be looked for elsewhere than at Bocholt—at Cleve for instance, the chief town of the old duchy of Cleve and Berg. A work unknown to Bartsch, 'Christ on the Cross,' was found by Professor Sprickmann-Kerkerinck, stuck in a Cleve missal." (Nagler, vol. ii., p. 914.)

The theory that F V B was a pupil of Israhel van Meckenen is about as truthful as that he was the oldest of the early German engravers, as stated by Quad.

"The Master E S [of 1466] and Martin Schön were older contemporaries, but neither could have been the Master of F V B. The latter copied, it is true, the 'Temptation of St. Anthony,' and a 'Christ on the Cross' by Martin Schön, but from this circumstance we cannot deduce the relations of scholar and master. Franz von Bocholt appears to have sometimes made use of a foreign drawing. The 'Annunciation' (Bartsch No. 3) is certainly after a

picture of the Van Eyck School, perhaps engraved after Roger van der Weyde, senior. The latter artist could not have been strange to Franz von Bocholt—nay, may have been his master, since Jan van Eyck was no longer alive when the Bocholter began his apprenticeship. His period of chief activity falls between 1455 and 1480, or reaches downwards perhaps a little later. To his later period belong the prints representing scenes of ordinary life, and in which a certain sturdiness of forms prevails. These subjects were designed clearly by himself, so that he may be considered under any circumstances as an original artist. The feeling with which he drew the heads of some of his figures is in itself sufficient proof of his originality." (Nagler, vol. ii., p. 913.)

The management of the burin has been adroit and delicate in some of the Master's engravings, and in others there is a certain grace and refinement, which may incline to the supposition that F V B was a painter as well as an engraver of no slight capabilities.

No. 1. Samson tearing open the mouth of the Lion.—Lower Germany, latter third of the 15th Century.

Described by Bartsch, vol. vi., p. 80, No. 1; Ottley, vol. ii., p. 631, No. 1; Nagler, vol. ii., p. 914, No. 1.

This example of the Master is one of the scarcest of his works. There is an impression in the Imperial Library at Vienna. There are here two impressions from the original copper plate: A is an impression from the first state of the plate—*i.e*, before the retouch—but unfortunately the print has been cut away on every side, the signature being hence removed; B is an impression from the copper after it had been retouched in parts, as the extra work on the right side of the chest near the hair and arm, on the fluttering drapery, on the foot, and elsewhere, will show. Here the signature and mark are present below in the centre, the print not having been cut beyond the limitary line of the engraving.

[$5\frac{6}{8}$ in. × $3\frac{6}{8}$ in.] [Cut to limits.]

No. 2. The Judgment of Solomon.—Lower Germany, latter third of the 15th Century.

An extremely scarce work of the Master, described by Bartsch, vol. vi., p. 81, No. 2; referred to by Ottley, vol. ii., p. 631, No. 2; Nagler, vol. ii., p. 914, No. 2.

A facsimile copy is given in the eighth volume of 'Heliogravures des anciens Maîtres' by M. Amand-Durand, plate 7. There are here two impressions of this engraving: A is an impression from the first state of the plate, and having a fine

large margin; B is an impression from the plate after it had been retouched and more worked upon, as an examination of Solomon's figure will show.

This example has been cut down to the plate-mark. The signature is below in the middle.

[$10\frac{2}{8}$ in. × $8\frac{6}{8}$ in.] [Large margin.]

No. 3. The Angelic Salutation—Lower Germany, latter third of the 15th Century.

Described by Bartsch, vol. vi., p. 81, No. 3. Referred to by Ottley, vol. ii., p. 632, No. 3; Nagler, vol. ii., p. 914, No. 3.

The signature is below in the middle.

[8 in. × $6\frac{1}{8}$ in.] [Cut to limits.]

No. 4. The Nativity—Lower Germany, latter third of the 15th Century.

Joseph kneels in adoration on the left hand, the B. Virgin on the right. Between them lies the holy Infant upon the ground, looking up at his mother, who regards him with downcast head, and hands brought together in front of her. Christ is undraped, but lies on some clothes carefully disposed beneath him. His head is towards Joseph on the left; he raises the left fore-arm towards the Virgin. Joseph has removed his cap, which he retains over the chest by his joined hands. His stick lies upon the ground. He looks down on the infant Saviour with a somewhat mournful countenance. Indeed, the expression of both the B. Virgin and Joseph is such as if they foresaw the life of the "Man of sorrows, and acquainted with grief" in the holy Child before them. Between Joseph and Mary, and behind the former, are the ox and the ass, who gaze down intently on the holy Infant. The intense expression of the ox in particular is noteworthy. Both creatures are loosely tethered to a stump in the ground, between which and the infant Christ is a broken receptacle holding a small piece of lighted candle.

"The introduction of these animals rests on an antique tradition mentioned by St. Jerome, and also on two texts of prophecy: 'The ox knoweth his owner, and the ass his master's crib' (Isaiah i. 3) and Habakkuk iii., 4, is rendered in the Vulgate: 'He shall lie down between the ox and the ass'* From the 6th Century, which is the supposed date of the earliest [representations of the Nativity] extant, to the 16th Century, there was never any representation of the

* We give the above quotation as it stands in the original; but the authoress has made a mistake as regards the reference to "Habakkuk."

Nativity without these two animals; thus in the old carol so often quoted:—

"'Agnovit bos et asinus,
Quod Puer erat Dominus.'

"In some of the earliest pictures, the animals kneel 'confessing the Lord.' In some instances they stare into the manger with a most *naïve* expression of amazement at what they find there." ('Legends of the Madonna,' p. 222.)

Behind are lateral and end walls of a ruined stable, which support a small roof imperfectly thatched with bundles of straw or rushes. In the heavens at the upper left-hand corner of the composition descends an angel with a scroll. Below, on the same side, sits a shepherd on a hillock, with his sheep grazing before him as seen through the open window spaces of the end wall of the stable. The shepherd and one of the sheep gaze up at the angel. Landscape and foliage may be seen through open archways of the ruin.

The signature is below in the middle.

[$7\frac{6}{8}$ in. × $6\frac{1}{8}$ in.] [Cut to limits.]

No. 5. Virgin and Child in Glory.—Lower Germany, second half of the 15th Century.

The holy mother is represented in three-quarter figure above the crescent moon, the horns only of which latter appear in the engraving. She supports the infant Saviour against her right side with both arms. She is full-face to the spectator, but declines the head slightly over the right shoulder as she looks with anxious countenance down upon her Divine Son. The Virgin is draped in mantle and tunic, the former having well cast though somewhat angular folds. A double bordered nimbus is over her head, the long wavy hair of which falls down her shoulders. The holy Child is undraped, as he lies upon many soft small folds of the mantle collected on his mother's right arm. A bordered nimbus is present. The infant Christ places his left hand on the neck-band of his mother's tunic, and casts the right fore-arm over the abdomen. The holy mother and Child are surrounded by a flamboyant and radiant aureole.

The signature F V B is below the limitary line in the middle, on a plain margin.

This is an extremely scarce engraving, and fine example of early German art as influenced by the School of Van Eyck.

Described by Passavant, vol. ii., p. 187, No. 41; Nagler, vol. ii., p. 914, No. 6.

[$7\frac{2}{8}$ in. × $5\frac{2}{8}$ in.] [Cut to limits.]

No. 6. Virgin and Child before an arched window, with Cushion.—Lower Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 82, No. 4. Referred to by Ottley, vol. ii., p. 632, No. 4; Nagler, vol. ii., p. 914, No. 5.

The signature is below the cushion, in the middle.

[$7\frac{1}{8}$ in. × $4\frac{6}{8}$ in.] [Cut in limits.]

No. 7. St. Michael and the Dragon.—Lower Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 86, No. 30. Referred to by Ottley, vol. ii., p. 633, No. 30; Nagler, vol. ii., p. 916, No. 34.

A facsimile copy—somewhat larger, it is true—has been given in the series after the old Master engravers published by M. H. G. Gutekunst at Stuttgart.

The signature is below in the middle.

[$7\frac{1}{2}$ in. × $4\frac{1}{2}$ in.] [Cut to limits.]

No. 8. St. John the Baptist.—Lower Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 86, No. 31. Referred to by Passavant, vol. ii., p. 186, No. 31, who observes: "In the impressions after the original plate had been retouched, the saint has rays around the head" (Dresden). See also Nagler, vol. ii., p. 915, No. 33.

No. 9. A series of the Apostles standing.—Lower Germany, latter part of the 15th Century.

Figures of six holy persons, from a series of 'Christ and the twelve Apostles,' described by Bartsch, vol. vi., p. 82, No. 5–17; referred to by Ottley, vol. ii., p. 632, No. 5–17; Nagler, vol. ii., p. 915, No. 8–20. The latter writer remarks: "It is extremely difficult to meet with the complete series of thirteen engravings. At the Sternberg sale there were twelve prints only, which realised 280 thalers."

The Apostles present are—

A. St. Andrew (Bartsch 7).
B. St. Bartholomew (Bartsch 11).
C. St. James Major (Bartsch 8).
D. St. John the Evangelist (Bartsch 9).
E. St. Philip (Bartsch 10).
F. St. Thomas (Bartsch 13).

The signature is below in the middle.

[$7\frac{1}{8}$ in. × $3\frac{6}{8}$ in.] [Small margin.]

No. 10. Christ and Apostles: a series.—Lower Germany, latter part of the 15th Century.

Christ and seven Apostles, from a sequence of twelve prints.

Described by Bartsch, vol. vi., p. 84, No. 18–29. Referred to by Ottley, vol. ii., p. 633, No. 18–29; Nagler, vol. ii., p. 915, No. 21–32. Nagler is of opinion that this series was engraved probably after drawings by an older Master, who lived before Bocholt.

The figures here present are—

A. Christ as the Saviour of the world. Our Lord stands in dignified and impressive attitude facing the spectator, the left leg and foot being somewhat advanced. He is draped in loose tunic and mantle gracefully disposed. The right hand is raised in benediction, the left supports an imperial orb with cross. A cruciform radiant glory is around our Lord's head. The foreground is indicated by a horizontal line only, rising but a short distance beyond where the figure stands. A small amount of shadow from the drapery on the ground only is indicated. The background is quite plain. The signature is below in the middle. This print evidently belongs to the present sequence—Bartsch 18–29. It has been described, however, by Andresen only, neither Bartsch, Passavant, nor Nagler having met with it. Andresen has described it from the present example, which ornamented the book of devotions before mentioned.* Twenty lines of Flemish manuscript are on the *verso* of the engraving. Colour has been applied. Andresen, *op. cit.*, p. 44, No. 149.

[$3\frac{1}{2}$ in. × $2\frac{1}{8}$ in.] [Large margin.]

B. St. Bartholomew (Bartsch 23). Of this print there are two impressions; one impression, having a large margin, being from the book of devotions just referred to, another cut down, but uncoloured.

C. St. Paul (Bartsch 29).

D. St. Peter (Bartsch 18).

E. St. Philip (Bartsch 22).

F. St. Simon (Bartsch 27).

G. St. Judas Thaddeus (Bartsch 28).

H. St. Thomas; not St. James the Lesser, as stated by Bartsch, 26. The manuscript on the *verso* identifies the saint. The signature is below in the middle.

[Full size, $3\frac{1}{2}$ in. × $3\frac{3}{8}$ in.]

[Some with large margins, others cut.]

* See Andresen 'Beiträge zur ältern Nieder-Deutschen Kupferstichkunde;' and 'Archiv f. die Zeichn. Künste,' xiv. 1868.

No. 11. St. Anthony as a Hermit, standing—Lower Germany, latter part of the 15th Century.

A copy in reverse of a print by Martin Schongauer, Bartsch, vol. vi., p. 138, No. 46, and No. 26 of that Master's works in the present Catalogue.

Described by Passavant, vol. ii., p. 188, No. 44; Nagler, vol. ii., p. 916, No. 37. The signature is below in the middle, followed by a Greek cross.

[$3\frac{3}{8}$ in. × $2\frac{3}{8}$ in.] [Cut.]

No. 12. St. Anthony raised and tormented—Lower Germany, latter part of the 15th Century.

A copy in reverse of an engraving by Martin Schongauer, Bartsch, vol. vi., p. 140, No. 47, and No. 27 of that Master's works in the present Catalogue. See also Passavant, vol. ii., p. 188, No. 45; and Nagler, vol. ii., p. 916, No. 38, in regard to the present copy.

The latter is slightly smaller than the original, and one or two details—such as the small horizontal lines in the sky and the rock below on the right hand—are omitted. The signature is below in the middle, followed by a Greek cross.

[$11\frac{1}{2}$ in. × $8\frac{6}{8}$ in.] [Cut.]

No. 13. St. Christopher—Lower Germany, latter part of the 15th Century.

St. Christopher wades towards our left through a broad stream just where it begins to narrow between its rocky banks. He grasps with both hands the stem of a tree—here, in a cut print, passing out at the top—which touches nearly the bottom of the engraving. The large mantle of the saint flutters with numerous folds to the right. The tunic descends to the middle of the thighs; the left leg is the advanced one, the right being fixed. The infant Christ seems to occupy both shoulders of the saint; a radiant glory is around Christ's head; he raises the right hand in benediction, and supports an imperial orb with cross with the left hand upon the left knee. The mantle flutters to the right. At the top of the rocky bank are the head and arms of a monk who holds out his lanthorn towards St. Christopher. In the distance of the stream are ships and a many-oared galley, along with a hill and a town on the banks. On the right-hand bank of the river is foliage. The large head, with the beard and copious locks of St. Christopher, form a striking feature of the composition.

Passavant describes this example, though somewhat inaccurately, he adds: "a fine work, not signed, but certainly by the Master."

As the print has been cut away on all sides we presume the absence of the signature is to be thus accounted for.

See Nagler, vol. ii., p. 917, No. 48.

[$7\frac{5}{8}$ in. × $6\frac{1}{8}$ in.] [Cut.]

No. 14. St. George and the Dragon—Lower Germany, latter part of the 15th Century.

A very scarce print by the master.

Described by Bartsch, vol. vi., p. 87, No. 33; Ottley, vol. ii., p. 633, No. 33; Passavant, vol. ii., p. 186, No. 33; Nagler, vol. ii., p. 916, No. 39.

There are two states known of this print: one state in which the signature, F V B, is present below and forcibly evident; another state with the signature I V M, underneath which the traces of F V B are just apparent.

Nagler observes: "Israhel van Meckenen retouched the plate, and at the same time altered the artist's signature. Both states are very scarce."

A facsimile of the present impression has been given by M. Amand-Durand in his facsimiles after the old master engravers, vol. x., plate 38.

[$7\frac{1}{8}$ in. × $5\frac{1}{8}$ in.] [Small margin.]

No. 15. St. Barbara—Lower Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 87, No. 34; Ottley, vol. ii., p. 633, No. 34; Nagler, vol. ii., p. 916, No. 40.

The signature is below, in the middle.

[$6\frac{7}{8}$ in. × $3\frac{5}{8}$ in.] [Small margin.]

No. 16. St. Catherine of Alexandria—Lower Germany, latter part of the 15th Century.

St. Catherine stands facing the spectator, in action directed very slighty towards the right. She is draped in mantle and tunic, gracefully disposed in their folds. A diadem of pearls is on her head, the long curling hair of which falls far below the shoulders. St. Catherine supports a sword, point downwards, with the right hand, and an open book with the left, in which she reads. A broken wheel lies on the ground to the right of the saint. On the left rises the half of a three-storied circular tower.

Described by Passavant, vol. ii., p. 189, No. 51; Nagler, vol. ii., p. 917, No. 42. The signature is below, in the middle.

[$6\frac{1}{2}$ in. × $3\frac{7}{8}$ in.] [Cut.]

No. 17. St. Helena—Lower Germany, latter part of the 15th Century.

St. Helena stands at the lower part of a moderate elevation, directed slightly in action towards the left. She supports with both hands a large cross, over which she leans her right shoulder. She is clad in mantle and tunic and conventual-like head drapery, surmounting which is a large open conical diadem.

This is a fine and very scarce work of the Master, undescribed by Bartsch. Ottley, however, records it as follows: "She [St. Helena] wears a monastic habit and an imperial crown, and supports a large cross. . . . This piece is in my own collection" (vol. ii., p. 633, No. 34). Passavant mentions it, vol. ii., p. 189, No. 50; and Nagler, vol. ii., p. 917, No. 41.

The signature below has been cut off.

[$5\frac{1}{2}$ in. × $3\frac{1}{2}$ in.] [Cut.]

No. 18. Two Peasants quarrelling—Lower Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 88, No. 35. Referred to by Ottley, vol. ii., p. 634, No. 35; Nagler, vol. ii., p. 917, No. 50.

The signature below has been removed.

[$5\frac{3}{8}$ in. × 4 in.] [Cut.]

No. 19. The indecent Monk and the Spinner—Lower Germany, latter part of the 15th Century.

A photographic copy of an indecent work by the Master.

A monk seated in a courtyard thrusts his right hand up the clothes of a young female, who attempts to strike him with the stand of her distaff.

Described by Bartsch, vol. vi., p. 88, No. 36. Referred to by Ottley, vol. ii., p. 634, No. 36; Nagler, vol. ii., p. 917, No. 49.

The signature is below in the middle.

[$6\frac{1}{8}$ in. × $4\frac{5}{8}$ in.] [Copy.]

No. 20. A Monstrance of Gothic character—Lower Germany, latter part of the 15th Century.

From a pointed hexagonal base rises a stem of four twisted stalks, bearing at the top the square crystal case of a monstrance. At each side of the case is an angel on a pedestal. The angel on the right elevates the reed and sponge of the "Passion;" the angel on the left elevates the lance. Around the pedestals on which stand the angels dragons wind their tails. On the top of the crystal of the monstrance is an open-work decorative crown, at the summit of which is a figure of

our Lord bearing a rod and scourge, and displaying the wound of the left hand. On pedestals springing from the crown, and between the latter and the figure of Christ, are figures of the B. Virgin and St. John. The former is on the right, the latter on our left hand. Immediately below the square of the monstrance is an escutcheon upheld by a kneeling angel. Below the latter is a projecting rim of large protuberant jewels. The print has been cut at top and bottom, hence the signature has been removed. [15⅝ in. × 5 in.] [Cut.]

No. 21. Ornamental Foliage with an Owl and its prey—Lower Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 304, No. 152; Ottley, vol. ii., p. 634, No. 38*; Passavant, vol. ii., p. 189, No. 53; Nagler, vol. ii., p. 918, No. 55.

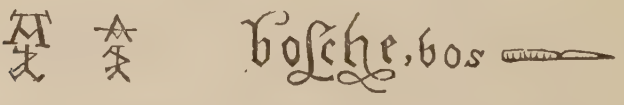
The signature is below in the middle; Israhel van Meckenen has attempted to convert the F V B into I V M.
[5⅝ in. × 3⅞ in.] [Cut.]

No. 22. Ornamental and arabesque Foliage—Lower Germany, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 89, No. 38; Ottley, vol. ii, p. 634, No. 38; Passavant, vol. ii., p. 187, No. 38; Nagler, vol. ii., p. 918, No. 53.

The transformed signature, as before, is below in the middle.
[3⅝ in. × 5⅜ in.] [Cut.]

HIERONYMUS AGNEN, OR JEROME BOSCHE, OR BOS,[1] AND ALAERT DU HAMEEL.



There is some difficulty in arriving at a clear idea concerning the labours of the two masters whose names are now before the reader. If one or two points are kept in view, however, the difficulty is not

[1] His ordinary name was, we assume, Jérome van Aeken, as a register of the court of Philippe le Beau at Lille contains the following record: "A Jéronimus van Aeken, dit Bosche, peintre demourant au Bois-le-Duc la somme de xxxvi livres," etc. We have retained, however, the form of his name as adopted by the more important systematic writers, viz., Hieronymus Agnen.

very appreciable as regards some details, but still remains evident in respect to others. In the first place it may be remarked that at Herzogenbusch, or Hertogenbosch [Bois-le-Duc] died in the year 1516 one "Hieronymus Aquen, alias Bosch, insignis pictor." The year of his birth appears to have been either 1450 or 1470, but which it was is not certain. He was a dextrous ironical and fantastic painter, who portrayed the action, not only of daily life, in an exaggerated and caricatured form, but degraded even Biblical and religious subjects by the absurd and grotesque manner in which he treated them.* In the second place, there lived as a contemporary of Agnen, at Hertogenbosch, one Alaert du Hameel, a goldsmith and engraver. Now, there are some fifteen or sixteen copperplate engravings, having in their designs and composition more or less of the diagnostic characters of the fantastic and grotesque Hieronymus Agnen. In some of these prints these characteristics are exceedingly prominent. On some of these engravings there is the signature bofche in ornamental lower-case Gothic letters, accompanied by a cipher as on our heading page; in other instances this name and cipher are accompanied by the word Hameel. Formerly it was the rule to assume that the cipher A, etc., implied Alaert du Hameel when the latter word was not present; and since the time of Bartsch it was accepted that Alaert du Hameel was the engraver of all these plates, and that the word Bosche or Bos signified the name of the painter only after whose designs the plates were engraved.

In recent times it has been asserted, however, that the cipher in question belongs really to Hieronymus Agnen, and that he himself—Bosche the painter—engraved those plates on which his name and cipher occur, and that the goldsmith-engraver, Alaert du Hameel, engraved those plates only (after Bosche's design) on which the name Hameel appears. This question of the mark and cipher we shall have to allude to again when describing the print of the 'Elephant,' No. 2.

The name Hameel occurs associated with *bosche* and the cipher, and also by itself alone on the print of the 'Elephant' No. 2 (Bartsch 4). On a design for a reliquary (Bartsch 5), occur the words *hameel*, *Alart D hameel*, and *shertogenbosche* and the cipher. On a design for a monstrance (Bartsch 6) is the word *hameel* and the cipher. It may be taken for granted, then, that the goldsmith Du Hameel engraved the original plates.

But what about the other prints on which the name of Hameel is not present? "From the fine and masterly execution of the prints which bear the above signatures [Bosche, with the cipher] it

* See 'Histoire de la Peinture Flamande,' vol. iv., p. 204. Bruxelles, 1866.

can scarcely be doubted that he himself [*i.e.* Hieronymus Agnen] engraved them on copper, while other works, more mediocre in character, and which bear by the side of these signatures the name of Alaert du Hameel, were executed by this goldsmith of Bois-le-Duc only after the designs of our painter." (Passavant, vol. ii., p. 285).

On the other hand M. Galichon, following M. Renouvier, writes: "Then comes Jerome Agnen or Bosch, who closed, with as much logic as energy, the Catholic art of the Pays-bas in the 15th Century with the interpretation of the frightful symptoms which preluded the terrible religious revolution which tore these countries. One might be tempted to allow of the direct intervention of the painter in the execution of the plates of copper which recall his manner, so much character and vivacity do they present. But Alart du Hameel, who has signed them and published them, is most certainly their author. This engraver was also an architect, and some records establish him as working on the arches of the south portal of the Church of St. Peter [at Louvain] executed towards the end of the 15th Century." (Emile Galichon, 'De l'Origine de la Gravure,' etc. *Gazette des Beaux-arts*, tome x., 1861, p. 78–79.) (See also Renouvier, 'L'Histoire de l'Origine,' etc., 1860, p. 182.)

According to Nagler, "Agnen himself certainly engraved a part, if not the whole, of the prints in question; and there remains to be ascribed to A. du Hameel only the representations of the reliquary and monstrance, in the designing which he might, as a goldsmith and ornamentalist, be more *au fait* than would be I. Agnen. Yet the latter must have had some part in them, since his signature and the name of Du Hameel occur on both prints. It may be supposed also that the technical execution of the latter is due to Du Hameel, since the old goldsmith worked not rarely on copper. But there is not any ground for ascribing to him all the engravings. Had Du Hameel any part in the other prints he would surely have placed his name on them. On the print of the 'Elephant,' (Bartsch No. 4,) only may be seen the name of HAMEEL in conjunction with the other signatures, and this print also the goldsmith may have engraved, since the figures are badly designed." ('Monogrammisten,' vol. i., p. 15, No. 24.)

In the Museum Collection there are but five of the works attributed to these masters. From this limited number the writer is obliged to form his judgment on this litigated question of who was the actual engraver of the prints bearing the various signatures and marks, combined and uncombined, just described. To him then the technical engraving of the 'Last Judgment' [1], of the 'Elephant,' [2], and of the 'Musical Couple at the Fountain' [3] are certainly by a

different hand than that which engraved the 'Constantine' [4], and the 'Warriors by a Gothic Chapel' [5]. To him also the technical execution of the first three works is that of a goldsmith-engraver far more than is that of the works Nos. 4 and 5. The writer concludes then that Alaert du Hameel engraved Nos. 1, 2, and 3 after the designs of 'Bosche,' and that Bosche may have engraved the 'Constantine' and the 'Warriors by the Chapel."

Some woodcuts exist engraved after designs apparently by Hieronymus Agnen. One is in the Museum Collection, and will be presently described.

No. 1. The Last Judgment.—Flemish School, last quarter of the 15th Century.

Two states of an extremely scarce engraving, described by Bartsch, vol. vi., p. 356, No. 2; Ottley, vol. ii., p. 692, No. 2; Renouvier, 'Histoire,' etc., p. 183; Nagler, 'Monogrammisten,' vol. i., p. 16, No. 2.

A. This is from an early state of the original plate and is very uncommon. B is an impression from the plate after it had been reworked and much added to in the shadings.

The signature *bosche* and the mark are at the top near the middle. [$9\frac{3}{8}$ in. × $13\frac{6}{8}$ in.] [Cut.]

No. 2. A Battle Piece with an Elephant with Castle.—Flemish School, last quarter of the 15th Century.

Described by Bartsch, vol. vi., p. 358, No. 4; Ottley, vol. ii., p. 693, No. 4; Nagler, 'Monogrammisten' vol. i., p. 16, No. 4.

This print is important from the circumstance that it bears the word HAMEEL in two places, beside the signature "bosche" and associated mark. The word "hameel" may be seen at the top to the right above the buildings, close to this word being the mark which is usually contiguous to the signature "bosche." The word HAMEEL may be read also on the caparison of a horse close to the left-hand margin of the print and rather low down. The particular position of the mark here, which is usually associated with the word "bosche" would, taken by itself in this single instance, appear to belong rather to Alaert du Hameel than to Hieronymus Agnen. If such surmise were true it would imply that the same mark indicated the goldsmith-engraver Du Hameel in the prints also where the full signature "Du Hameel" is absent. Thus we have the partnership indicated of *designer* in "*bosche*" and *engraver* in the *mark*.

We should, however, be met by the difficulty of accounting for the presence of the *mark* in the two prints, viz, 'Constantine'

and the 'Warriors by the Chapel' which prints we have declared to have been engraved by a different engraver to him who produced the other works here present.
[8 in. × $13\frac{6}{8}$ in.] [Cut.]

No. 3. The Musical Couple at a Fountain.—Flemish School, latter part of the 15th Century.

In the middle of the composition is a font-like receptacle for water, from the centre of which runs up a small spiral column, on the capital of which sits a naked boy in an indecent attitude, and from whom appears to flow the water which descends to the fountain. Close to the font, to the left hand and behind, stand a lady and gentleman. The latter stands most to the left, and is playing on a mandoline; he has on a cap with feathers, short tunic, tight hose and long pointed shoes. The lady stands between the gentleman and the fountain. On the edge of the basin of the latter lies an open book, probably of the music and words which are being played and sung. The lady has both tunic and mantle, the latter lying in large folds on the ground, concealing the feet. On the right hand of the fountain and just behind it is a narrow box-like receptacle resting on the ground, and itself evidently filled with earth, as a vine-stalk springs up from it and fills the right half of the composition to the top of the print. The vine is trained *en espalier*, and is loaded with bunches of grapes. On one of the transverse bars of the trellis-work on which is the vine, is perched a bird, directing his attention to the boy on the top of the column. Towards the bird the boy turns his head. Below and between the earth box and the pedestal of the fountain crouches a "fool" with a spoon, and straws in his head-dress. He is in a most distorted position, and the proportions of his figure are absurd. Witness, *e.g.*, the man's nose and his right hand.

The foreground has been but little worked on; a plant here and there and the lines of some undulations form all that is indicated. The word *bosche* in lower-case ornamental Gothic letters, having the cipher on the right, is towards the upper part on the left-hand side of the engraving.

In some respects this is an important and admirable work of art as characteristic of the style of the early goldsmith-engravers. Can it be assumed that the refined and delicate technic here displayed was the production of the same hands which engraved the 'Warriors by the Chapel'?

The iconophilist not unacquainted with the early efforts of Italian art—whether Venetian or Florentine—must assuredly be reminded of certain examples of them when he first regards

the figures of the lady and gentleman in the present example of the School of the Netherlands. The "fool" crouching below the fountain and the boy on the column are of course quite befitting the genius of Bosche so far as their design is concerned. [9½ in. × 4½ in.] [Slight margin.]

No. 4. Constantine at the head of his Soldiers.—Flemish School, latter part of the 15th Century.

At about the centre of the foreground Constantine advances towards our right hand on horseback. He is in armour, with a mantle outside. He raises his cap with the left hand as he looks up at the apparition of the angel with the cross, who appears in the heavens at the upper right-hand corner of the composition. The soldiers are in armour, and carry lances. Several of them raise their hands in astonishment at the heavenly witness. Below, in the immediate foreground and in the middle, is a dog with armour over its back; it seems as if snarling at the horse of one of the advanced soldiers coming from the left hand; the horse bends its head down towards the dog. On the right, to the spectator, of the Emperor is Pope Sylvester, on horseback, who appears to be addressing Constantine.

In the background, to the left, is a walled and castellated town surrounded by a moat. On an eminence to the left is a tree like a magnified stem of coral. Between the town and the angel is the signature "bosche," with the usual attendant cipher.

The plate has been cut at the angles.

Described by Passavant, vol. ii., p. 286, No. 11; Nagler, 'Monogrammisten,' vol. i., p. 17, No. 8; in the "Delbecq" Catalogue, part iii., 1845, p. 5, No. 19, where it is ascribed to Alaert du Hameel. [9⅝ in. × 7⅝ in.] [Small margin.]

No. 5. Warriors around a Gothic Chapel.—Flemish School, latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 357, No. 3; Ottley, vol. ii., p. 693, No. 3; Nagler, vol. i., p. 16, No. 3.

A facsimile is given after a print in the collection of M. Dutuit, of Rouen, in the seventh volume, plate 29, of the 'Reproductions by the Amand-Durand process of Ancient Engravings.'

The signature BOSCHE in Roman capitals—the H and E, however, being a little altered—along with the cipher, is to the left above the chapel. The very different manner in which the signature is here engraved to what it is in other examples of these masters is noteworthy. There is not any of the work or

feeling of the goldsmith-engraver or ornamentist here, but there is not anything that might not belong to Bosche.
[10⅛ in. × 7⅝ in.] [Small margin.]

No. 6. The Torments and Temptations of St. Anthony.—Flemish School, first quarter of the 16th Century.

A fine bold woodcut, ascribed to our Master, and having on it the date 1522.

The subjects represented are certain torments and temptations to which St. Anthony, as a hermit of the desert, was subjected. The figure of the saint is at least five times repeated as undergoing trials in the composition before us. In the heavens, on the left, he is being tormented by nine demons in a most determined manner; one performer holding up a lantern to illuminate the scene, so that there may not be much difficulty about its performance. Below, on the left, under some trees in the middle distance, St. Anthony lies asleep, his pride and self-importance being punished by a vision which he has; * still lower, on the left, is seated the aged Paul, at the entrance of a cave, instructing St. Anthony, whose back—with the *tau* on his cloak—is turned towards us. Before the group by the cavern flies off the raven who brings to St. Paul his daily bread.† In the immediate foreground, towards our left, the devil (?) advances as a cripple, introducing a young female to St. Anthony, who kneels in adoration before a crucifix on the right beneath the entrance to a shed. In the neighbourhood various little demons hover around St. Anthony; one, large and monkey-like, defecates or micturates from the top of the shed on the head of the saint below. In the distance, on the right, St. Anthony may be observed toiling up an ascent.

Below, at the right-hand corner of the composition, quite a procession of demons advances, with implements, prepared to bewilder the venerable hermit. A large ruined castle occupies the centre of the composition, by the side of which and to the

* "When St. Anthony had reached the great age of ninety years, and had lived in the desert seventy-five years, his heart was lifted up by the thought that no one had lived so long in solitude and self-denial as he had done. But there came to him a vision in the deep midnight, and a voice said to him, 'There is one holier than thou art, for Paul the Hermit has served God in solitude and penance for ninety years.' And when Anthony awoke, he resolved to go and seek Paul, and took his staff and set forth." ('Sacred and Legendary Art,' p. 439.)

† "While they talked, forgetting the flight of time and the wants of nature, there came a raven, which alighted on the tree, and then, after a little space, flew away, and returned carrying in his beak a small loaf, and let it fall between them." ('Sacred and Legendary Art,' p. 439.)

right rises up a large tree. The rest of the landscape is hilly, with much foliage. Some birds are in the sky on the right hand and over the ruined summit of the castle tower. A broad black border-line encloses the composition.

"The 'Temptation of St. Anthony' in the earlier pictures is very simply treated; St. Anthony is praying in his cell and the fiend, in shape like a beautiful woman, stands behind him; the saint appears fearful to turn his head. In the later schools, and particularly the Dutch schools, the artists have tasked their fancy to the utmost to reproduce all the foul and terrible shapes, all the ghastly and obscene vagaries, which solitude could have engendered in a diseased and excited brain. Such is the celebrated engraving of Martin Schon, in which St. Anthony is lifted up into the air by demons of the most horrible and most grotesque forms; such are the pictures of Teniers, who had such a predilection for this subject that he painted it twelve times, with every variety of uncreated abominations; such are the poetical demoniac scenes of Breughel; such is the famous print by Callot. In a picture by Salvator Rosa a single gigantic demon bestrides the prostrate saint like a horrid nightmare. In a picture by Ribera the demon, in female shape, has seized on the bell, and rings it in his ears to interrupt his prayers. The description in the legend has been closely followed in the picture now in our National Gallery. . . . The locality of the temptation of St. Anthony ought to be the interior of an Egyptian sepulchre or temple. The legend relates that he took refuge in a ruin, and the painters, unfamiliar with those grand and solemn and gigantic remains which would have given a strange sublimity to the fearful scene, sometimes make the ruin an old brick house or Gothic chapel." ('Sacred and Legendary Art,' p. 443.) (See also the first volume of the present Catalogue, p. 277.)

In reference to the wood-engraving now before us, Nagler observes: "This work, which is full of spirit, has been ascribed by some to Hieronymus Bosche himself, probably on the authority of Carl van Mander, who refers to a woodcut with the temptation of St. Anthony, of 1522, as expressly a woodcut by Jerome. The composition might well be his, and the technic is so peculiar as to forbid its ascription to any of his contemporary workers. The date, 1522, may, however, be assumed to negative the right of Bosche, unless it be taken for granted that the block was first printed from only after the death of the Master. It may be asked, nevertheless, if 1522 is really the first date of the engraving, or even if the apparent figures represent a date at all, seeing that they are not well defined?" ('Monogrammisten,' vol. i., p. 14.)

We are certainly sceptical as to the actual engraving of the

block having been by Bosche, and even as to its being from the Flemish School at all. The composition of course may be Agnen's, but the style of its execution on the wood reminds one forcibly of the German School of the time of Schäuflin and Cranach. On the other hand, the treatment of the large tree on the left of the composition is not unlike some of the work in the woodcuts ascribed to Boldrini after Titian.

The little demon, in the form of a winged serpent, tormenting St. Anthony in the air recalls to mind a well-known *mark* of Lukas Cranach.

There is not any mark nor signature on this woodcut, but within an arched recess of the tower of the ruined castle, to the right, is what we think has been intended to imply the date, 1522.

Described by Passavant, vol. ii., p. 287, No. 2; Nagler, vol. i., p. 13, No. 1. [$10\frac{3}{8}$ in. × 13 in.] [Small margin.]

JOHN OF COLOGNE, OF ZWOLLE, OR ZWOTT.

The Master whose mark and ciphers appear on the engravings now to be described was entitled by Bartsch, "Le Maître à la navette," or the "Master with the weaver's shuttle," and also as Zwott, as though this had been his name. Other writers describe him as J. Ancker von Zwoll. The "navette" of Bartsch was afterwards deemed to be a goldsmith-engraver's burnisher or scraper, and not a shuttle, and the word Zwott to be an abbreviation of Zwolle, the name of a town on the frontiers of Holland and in the province of Overijssel.*

The name of Anker was given up as not justified by sufficient authority. More lately, the name of the Master of the burnisher or scraper has been declared to be one "Johannes de Colonia," or "Master John of Cologne," a conclusion, however, not accepted by all.

Passavant, who writes in favour of the last ascription, remarks of the present Master: "His manner of engraving and the style of his compositions, which recall the influence of the School of Van Eyck, indicate that the time when he worked was towards the last third of

* Fifty-one miles from Amsterdam, and the birthplace of Terburg the painter, and the residence of Thomas à Kempis for sixty-four years.

the 15th Century. This is confirmed by a notice in a book of memoirs of the fraternity of Agnetenberg near Zwolle during the time when Theodoric Herxen was Prior. It may be found recorded there in a paragraph relating to the stay of Wesselus at Zwolle about the year 1478, that at this period yet lived a very pious young man named John of Cologne, and who was both painter and engraver.*

Nagler, admitting that the extract from the Agneten archives relates to an eminent painter and goldsmith, who joined the "Brotherhood of Common Lot," and considering what has been advanced in support of the conclusion at which Passavant and others arrived, observes:—

"But the matter is not quite decided. There may have entered into the convent another John of Cologne—but the older John of Cologne could not have been the author of the engravings, and the ciphers do not accord with such a name. It is unusual to indicate the name of John by I A. It is true we might read through these letters *Johannes Aurifaber*, and explain the M by *Monachus*. But the Brothers of Common Life [or Lot] were not actual monks, but only lived together in certain houses without taking conventual vows. . . It is possible that the Master I A or I M may have resided in a Brother's house, and that in Zwolle or in the neighbouring Agnetenburg, but it is not proved that he was John of Cologne. For such a person the initials I C are more in keeping, and these letters also do occur on engravings of the 15th Century. But the latter Master only copied prints by Martin Schongauer, and is inferior to our present Master, who left behind him excellent and tender works, while the contours of the Master I C are hard and coarse. For a cloister-brother, however, they are good enough. The engraver I C, whose shield with three crowns indicates Cologne, must have been a goldsmith; and, though he might not paint better than he engraved on copper, he yet may have passed in the brother's house at Agnetenberg as 'optimus pictor et aurifaber." His prints belong to a period between 1480 and 1490, a period which Becker observed signalised in the Agnetenberg codex as recording a 'John of Cologne.' However, this hypothesis must be taken for what it is

* See the 'Archiv voor kerkelyke geschiedenis in zonderheid van Nederland.' Te Leiden, 1835, H. p. 296: "Eodem tempore aderat quidam devotissimus juvenis, dictus Johannes de Colonia, qui dum esset in sæculo pictor fuit et aurifaber." This notice appears susceptible of two different interpretations: one meaning may be that John of Cologne was already dead at this epoch, as might be deduced from the use of the past "aderat," and from "dum esset in sæculo." Or it might be implied that he entered into religion (in that particular fraternity?), for this expression "in sæculo" is ordinarily employed to distinguish the laic from the religious life or a life of community.

worth. At any rate it is as good as that which ascribes the above ciphers, etc., to another John of Cologne.* The letter M may indicate a town or family name, if not the word *Maler*. Ottley wished to establish a Master I A with the burnisher, and a Master I M with the scraper, since he could not explain the letter M, and could not get out of a difficulty unless he took for granted both a Master I A and a Master I M—a theory not to be accepted." ('Monogrammisten,' vol. iii., p. 741, No. 1774; p. 843, No. 2060.)

As regards this Master with obscure history it is necessary to give here Ottley's own words: "It is highly probable that the artist who marked his engravings with the initials [which head this notice] accompanied by an instrument of a singular form, supposed to have been used in engraving, was a native of Holland, and that the word Zwott generally engraved at the top of his prints, and which some have read Zwott, means no other than the town of Zwoll in Holland, where perhaps he resided. An example of two l's joined together in a similar manner by a cross-stroke resembling that used in crossing two t's is to be observed in one of the inscriptions to the second print of the "block book" of the Canticles, where the word "pelles" is thus represented: pett. The two last letters are, it is true, wanting, and hence this cross-stroke may be no other than the usual mark of abbreviation. But it is also possible that the word Zwoll, with a similar cross-stroke, may be intended as an abbreviation of Zwollensis—native or inhabitant of Zwoll. I learn from Mr. Dibdin that the same kind of abbreviation occurs, almost invariably, in the books printed in the Abbey of St. Alban in the 15th Century, and that it is also found in the books printed by Ferandus at Brescia, A.D. 1473–1480." ('Inquiry,' etc., vol. i., p. 107.)

"It may not be improper to remark that the variations in the last letter of the ciphers attributed to this artist, which appears to be sometimes a Gothic A, but more frequently an M, seem to furnish grounds for the suspicion that the engravings attributed to one artist may have been in reality the work of two. This appears to have been the opinion of Zani (See 'Materiali,' etc., p. 23), where he speaks of Zwoll in the plural number. The want of opportunity to compare a sufficient number of these prints with each other, they being all of them of great rarity, must, however, prevent me from offering any opinion upon this question." (*Op. cit.*, vol. ii., p. 635.)

Not possessing any further means of unravelling the difficulties attendant upon the deciphering the mark and ciphers of the present

* For prints bearing I C with a shield, refer to I 32, 33, 34, of the present volume.

Master than have now been laid before the reader, we have, in accordance with the views of Passavant, allowed him a "local habitation and a name" here.

No. 1. The Adoration of the Magi.—Lower Germany, latter third of the 15th Century.

The Virgin, draped in mantle and tunic, bearing the infant Christ on her knees, is seated in the open air before the stable, which is formed by part of a ruined building of a somewhat pretentious character. On the right hand before the Virgin and Child kneels Melchior, offering an opened vase containing riches to the holy Infant. The Magus has cast his diademed cap on the ground at the feet of the Virgin. The holy Child, who is undraped, extends the right hand towards the vase held by Melchoir. Behind the latter stands Caspar, holding a reliquary with the right hand and part of his habit with the left. He is bareheaded and bearded. On the opposite or left-hand side stands Balthasar, facing the spectator. He is bareheaded, supporting his diademed cap with the right hand and a large casket with the left one. He is draped in tunic, hose, and large loose mantle open down the front, allowing the sword to be shown, which the Magus wears at his right side. Joseph stands behind Balthasar, close to the side of the Virgin. He gazes down on the holy Infant, and holds his cap in the left hand. On the right hand in the middle distance are the horses of the three Magi; on the left hand on the same plane are their mounted attendants. Behind the Virgin may be perceived the ox and the ass, in the vaulted chamber of the ruined building; the ox looks with great astonishment and curiosity at what is going on. About the building are three birds, one of which flies down towards the group in front. Houses and trees are in the background at each side of the central building. On the right of the latter, beyond the houses, is a wall with an arched gateway. Immediately in the foreground is the top of an archway, which appears to support the foreground on which the action takes place. Flowers and plants spring up here and there. Above the roof of the central building and in the middle of the heavens is the "star in the east," to the left of which is the word Zwott, neatly engraved in Gothic characters. The mark of the "scraper," or so-called *navette*, which should be below the arch in the middle at the lower part of the print, has been cut away, though traces of part of it may still be seen, *e.g.*, a portion of the cord above the handle of the instrument.

"This print," writes Nagler, "is of the greatest scarcity, and realises a very high price. In the collection of Baron von Rumohr was a pen-and-ink drawing, finished in bistre, of the 'Adoration

of the Kings,' and which Frenzel thought might probably be by the present Master; but the composition was not similar." ('Künstler-Lexicon,' vol. xxii., art. Zwott)."

Described by Bartsch, vol. vi., p. 90, No. 1; Nagler, *ut supra.* Referred to by Ottley, vol. ii., p. 635, No. 1.

[13⅞ in. × 9½ in.] [Cut.]

No. 2. The Last Supper—Lower Germany, latter third of the 15th Century.

Three actions are here represented. The chief scene, *i.e.*, the Last Supper, is laid within a Gothic chamber. Christ is placed at the head of a group seated around a circular table. On the latter, laid with a cloth, is a large dish in the middle; elsewhere are four small loaves, and a drinking-cup and four knives. Our Lord has risen somewhat, and looking towards Judas, extends the right hand, holding apparently a sop with the fingers, in illustration of the words of St. John xiii. 26: "And when he had dipped the sop he gave it to Judas Iscariot, the son of Simon." The latter is seated at the fore-part of the table on the right-hand side. He raises the left hand, and with open mouth seems to have just exclaimed, "Master, is it I?" (Matt. xxvi. 25.) In his left hand he grasps the bag of money. The other disciples look at each other with astonishment and sorrow. One, on the left hand near our Lord, stops as he is about to pour fluid into a cup. St. John leans his head upon his hands, supported by his elbows on the table. A disciple on the right near Christ joins his hands and looks down, as if on our Lord's action. The disciple seated behind Judas behaves in a manner to which it is difficult to give a name of respectful character. In the foreground on the left a dog gnaws a bone; on the right hand are a basket of small loaves and a large wine-jar. A second action—but which is primary, in fact, to the one just described—may be seen taking place in a chamber in the background on the right: Christ here washes the feet of his disciples. St. Peter is by the basin of water, and raises his right hand, as if saying, "Lord, dost thou wash my feet?" (John xiii. 6.) On the opposite side, through an open doorway of the chamber, may be seen the third action, viz., the procession of Christ and the disciples "over the brook Kedron, where was a garden" (John xviii. 1). A lamp is suspended above the open doorway; figures of prophets are in niches with canopies at the end of the chamber, at each side of a decorative angular window; richly carved but slender columns supporting a decorated entablature form the lateral boundaries of the composition.

The mark and signature have been cut away.

"The importance of the Last Supper in the history of Christian doctrine rendered it an early subject in art. Though it does not appear in the Catacombs, it is seen in religious subjects as early as the beginning of the 11th Century. It appears, for instance, in the *retablo* supposed to have been executed by Greek artists for the Emperor Otho III. out of the gold plates taken from the throne of Charlemagne. This and other miniatures of the same subject give a semicircular table, the straight side being near the spectator, with the Saviour seated at the end on the left. St. John, who does not lean on his breast, sits with the other apostles round the semicircle. Judas alone stands or sits in the centre in front, receiving from our Lord the sop. Thus early art has chosen the moment at which the Lord points out his betrayer. This incident descended in many instances to maturer times, and, even when the giving of the sop is not represented, Judas is placed alone in front, as in the 'Last Supper' by Giotto and in the fresco discovered in the refectory of St. Onofrio at Florence, now generally attributed to Pinturicchio. In another respect later art has departed, and not to its advantage, from the early traditions of the subject. For the figure of St. John, leaning on the shoulder of Christ, and sometimes fallen forward on the Master's lap, which is stereotyped from the 14th Century, has too often the double defect of being disrespectful and unpicturesque. This incident is given with most exaggerations in the Northern schools." (Lady Eastlake's 'History of our Lord,' vol. ii., p. 18.)

Described by Bartsch, vol. vi., p. 91, No. 2; Nagler, 'Künstler-Lexicon,' vol. xxii., art "Zwott," No. 2. Referred to by Ottley, vol. ii., p. 635, No. 2.

[13⅛ in. × 10⅝ in.] [Cut.]

No. 3. Christ on the Mount of Olives—Lower Germany, latter third of the 15th Century.

Several actions are here represented.

In the middle distance, on the right, is the Agony, and the ministering angel. In the foreground Christ is awakening the disciples. In the distance, on the left, Judas, with his troop, is entering to seize our Lord.

First in chronological sequence is the representation of the Agony on the Mount. Our Lord kneels before a rocky eminence, and is directed towards the right. He bows the head in agony on his hands, enveloped in the large loose sleeves of his drapery. Above, on the rock, the ministering angel has descended, raising his hands as he gazes down upon Christ. On the top of the rock is a chalice with the blessed sacrament. Below are the three disciples. The uppermost disciple, directed to the right,

is seated, asleep, resting the head on the left arm, which is supported on the left knee; on the right knee he holds a closed book. Below, Peter is seated on the ground and is being awakened by Christ, who leans towards him, extending the hands over his head. Peter is bareheaded. A scimitar lies between his legs. In the immediate foreground, at the feet of our Lord, St. John lies extended asleep. He rests the head on the right arm, which is supported by a piece of rock. With the left hand the disciple grasps the flexible case of a closed book. In the background, on the left, Judas enters the garden of Gethsemane by a lych-gate, directing a troop of armed men who follow him. The whole composition is enclosed within an elaborate architectural Gothic framework, the columns supporting the upper part forming the lateral boundaries of the design. At the upper parts of the columns are figures on pedestals, with canopies at top. Above the framework and to the left of the central finial is the signature Zwott; below the sill of the architectural framework is the mark of the "*navette*" or scraper.

"There is that broad and natural variety in the events of our Saviour's life, each with a character of its own, which especially fits them as materials for that art which is intended to be read as we run. The eye in this subject needs but to see the figure of Christ alone under the temple of heaven, prostrate in prayer, to recognise 'the Agony.' There is no other occasion in his life that can be confounded with this. Our Lord's person, therefore, is the prominent figure; all others are but accessories, nevertheless the prevailing type of this subject takes the eye by surprise by placing, not the Saviour, but the three figures of the disciples in the most prominent place. There they sit or lie in front—St. Peter usually on the left hand, known by the sword (to be drawn in the next scene), in his hand, and St. John in the centre; while in the middle distance, or even in the extreme background, is discerned the diminished and subordinate figure of Christ in prayer. This is a strange misapprehension; it is as if our office as spectators concerned the disciples, not the Lord, and that the object of the painter was rather to impress us with the infirmity of man than with the sufferings of Deity. Nor does art itself plead any excuse; on the contrary, the figures of three sleeping men, all doubled up with drowsiness, directly in front, are a dead weight that would swamp the interest of any composition." ('The History of our Lord,' vol. ii., p. 27.)

Described by Bartsch, vol. vi., p. 91, No. 3; Ottley, vol. ii., p. 635, No. 3; Nagler, 'Künstler-Lexicon,' vol. xxii., art. "Zwott."

[15⅜ in. × 11½ in.] [Small margin.]

No. 4. The Seizure of Christ in Gethsemane.—Lower Germany, latter third of the 15th Century.

Two periods of the action here involved are represented. In the background on the left the soldiers have entered Gethsemane, and Judas is embracing Christ. In the foreground and major part of the composition the soldiers are seizing our Lord and ill-treating him, while he is about to heal the wounded ear of Malchus. The latter is prostrate, with outstretched legs, in front, raising his left arm, and crying out at his injury. Our Lord has the excised ear in his right hand, being about to apply it to the wound, so far as his bound hand will allow of its being done. Peter stands by on the left, with the drawn scimitar-like sword with which the injury has been effected. St Peter looks up at Christ as the latter is about to heal Malchus; "When they which were about him saw what would follow, they said unto him, Lord, shall we smite with the sword? And one of them smote the servant of the High Priest, and cut off his right ear.* And Jesus answered and said, Suffer ye thus far; and he touched his ear and healed him" (Luke xxii. 49–51). The lantern of Malchus in the foreground, the vociferating expressions of the soldiers, the strange armoured dresses which they wear, etc., are marked features of the scene.

The whole is enclosed within a Gothic architectural framework, the lateral columns of which form the boundaries of the design.

Above is the signature ZWOTT; below are the initials I M, having between them the triangular mark, and to the right the burnisher or "navette."

"The incident of St. Peter and Malchus is an invariable accompaniment of this subject, sometimes occupying too prominent a part in the foreground. The struggle between the two figures is not always so decorous as might be desired. The man is sometimes on his back, kicking the chief apostle, like the Evil One overpowered, though the comparison cannot be extended to rough Peter and the archangel. There was perhaps a tradition in the 15th Century of the servant having carried a lantern, for from about that time it is always introduced, and seen fallen with him to the ground." ('History of our Lord,' vol. ii., p. 42.)

Described by Bartsch, vol. vi., p. 92, No. 4; Nagler, "Künstler-Lexicon," vol. xxii., art. "Zwott."

[$13\frac{7}{8}$ in. × $10\frac{1}{2}$ in.] [Cut to limits.]

* In the present design the left ear of Judas has been cut off, or at least our Lord appears to be restoring the ear to the left side of the betrayer's head.

No. 5. The Crucifixion.—Lower Germany, latter part of the 15th Century.

In the centre is our Lord on the cross, and on each side is a crucified thief. The wreath of thorns is large, the loin-cloth flutters on the right. The thief on our left hand has a large fluttering loin-cloth; the thief on the right has simply a suspensorium. Longinus and the centurion are on our left of the central cross; and the group of the holy women and St. John are on the same side in the foreground. The B. Virgin has fainted. St. John and a holy woman support her from the armpits. The Magdalene, more in front and to the right, turns towards the Virgin, looks upwards, and raises her hands on high. On the right of the Magdalene, and in the foreground, a dog runs towards her; armed and mounted attendants are in groups before the crosses. A rocky background is just indicated. Some buildings are on the left, some foliage on the right. On the right by the central cross two horsemen may be seen descending a road between some rocky eminences.

Above the cross in the middle is the word ZWOTT. The mark below has been cut off.

Of this print there is an impression (A) of the first state of the plate; and a copy by the Amand-Durand process (B) of an impression from the plate after it had been reworked and copiously added to by an inferior engraver. The impression A shows the original copper to have been well and delicately engraved, and to have been one of the better works of the Master. The figure and expression of the crucified Saviour are worthy of the best artists of the time. Though the impression may at first sight be thought to show that the engraving had not been quite finished, yet we believe such was not the case. The Master never intended, we suspect, to have added anything further to the original copper. That such was not the opinion, however, of the terrible man who wrought the plate into the condition which made it capable of yielding an impression like the copy B is evident. So much has been done by him, so great is the metamorphosis, that at first we considered the copy B must have been from an impression which was itself a copy, *i.e.*, not an impression from the original plate at all, but from another plate altogether. But careful observation in regard to such details as may decide the point will prove that the original plate itself of the Master has been tampered with. The copy B was—according to the notice accompanying it in the eighth volume of the Amand-Durand facsimiles—taken from an impression in the "Collection de M. Dutuit." But not anything is stated as to its relations and bearings to any other form of the engraving.

"The Virgin fainting at the foot of the cross, supported by St. John and the Maries, belongs generally to a crowded composition, with the thieves, mocking Jews, the soldiers casting lots, etc., the group surrounding her being usually on the left hand of the spectator and in front of the cross. This incident dates from the earliest masters of the Renaissance. . . . Scarcely an historical picture of the Crucifixion, either north or south of the Alps, is found to exist without it. The earliest examples of this mournful group are therefore the finest, for they give little more than the indications of the approaching swoon. In Ducio especially the first weakness of the limbs appears. . . . The close of the 15th and the beginning of the 16th Century laid the Virgin lower still. Bellini and Raphael have each placed her almost flat—the women turning their backs on the cross of Christ, and bending low to succour her. . . . The German and Flemish masters did not evince more respect to the character of the Virgin in this scene. Even Albert Dürer, whatever his knowledge of and respect for Scripture, shows little adherence to it in his works. His Virgin is almost lying at the foot of the cross. In Martin Schön we see that the whole weight of the sinking figure is on St. John, who has one arm round her waist while he stays himself with the other hand against the cross; and here the Abbé Zani expresses the feeling of a Protestant spectator in censuring the occasion which this group gives to the semblance of a familiarity on the part of St. John, as he holds her in his arms, by which the sense of religious decorum is disturbed. He adds that 'some painters have contrived that the fainting shall befall one of the Maries instead of the Virgin.' Of this, however, we can cite no instance, although one may be quoted in which St. John himself is swooning into the arms of the women! The fainting of the Virgin continued to a late time, when it was taken up in a different sense—of which, however, instances are seen as early as the 14th Century." ('Life of our Lord,' vol. ii., p. 179.)

Described by Bartsch, vol. vi., p. 93, No. 6; Ottley, vol. ii., p. 635, No. 6; Nagler, 'Künstler-Lexicon,' vol. xxii., art. "Zwott," No. 6.

[13⅞ in. × 9½ in.] [Cut.]

No. 6. **Christ mourned by the B. Virgin and the Holy Women** (a "Pietà")—Lower Germany, latter third of the 15th Century.

The Crucified has been taken down from the cross, and lies obliquely across the foreground of the composition, the head

being to the right. Beneath the body is some drapery; the loin-cloth is present, the wreath of thorns has been removed and placed upon a stump (?) on the right hand. Our Lord's left arm is rigidly extended towards the latter, the right passes behind the holy Mother, who leans from behind over him, raises his head towards her own, presses her cheek against that of the Crucified, and casts her right arm over the body of the latter.

St. John stands on the right by the heads of the principal figures; leans forward towards the Virgin, supporting her somewhat by the right shoulder and the head. On the extreme left, near the feet of the Crucified, kneels Mary the mother of James and Joses, placing her hands across the chest, and looking down in sorrow towards the ground. Behind her stands Magdalene, raising the drapery from before her face that she may behold the Lord, while she bears in the right hand the toothed hammer with which the nails have been removed from the cross. On the next plane of the elevation forming the foreground kneels Nicodemus (?), with joined hands, looking towards St. John as the latter hastens to the relief of the Virgin. On a distant hill above the head of St. John may be seen the three crosses. Against the central cross leans a ladder; on the side crosses the malefactors still hang. Behind the group on the left hand may be seen the towers of Jerusalem. Above in the middle is the signature ZWOTT; the mark of the "navette" below has been cut off. M. Duplessis, in his 'Histoire de la Gravure' (Paris, 1880, p. 158), refers to the present engraving, and remarks that it "n'est pas sans analogie avec le tableau de Quentin-Metzis aujourd'hui exposée au Musée d'Anvers; et nous ne devions pas surpris d'apprendre que notre artiste a pu voir ce panneau justement fameux."

The print just described is one of the scarcer works of a scarce Master. There are much delicacy and refinement of technic; in parts the expressions are full of meaning, but the principal group is stiffer and more constrained in action than is agreeable.

"The word 'Pietà' represents a class of subjects rather than one particular incident. It is applied in the sense of an actual scene to three different moments—namely, to that immediately succeeding the descent from the cross; to the carrying the body to the sepulchre; and to the placing it in the tomb, or the entombment: that is to say, it is applied to the two last when accompanied by gestures of grief; so that the entombment, for instance, under these circumstances becomes a 'Pietà' as well. The first moment which we consider here, when the body is received on its descent by the afflicted mother and other women, is always a 'Pietà,' a word for which no other language [than the Italian] has the same conciseness of term. It is represented within view of the foot of the cross

or of the sepulchre in the rock." ('History of our Lord,' vol. ii., p. 226.)

Described by Bartsch, vol. vi., p. 94, No. 7; Ottley, vol. ii., p. 636, No. 7; Nagler, 'Künstler-Lexicon,' vol. xxii., p. 364, art. "Zwott." [10 in. × 11⅝ in.] [Cut.]

No 7. Christ as the Saviour of the World ("Christus Consolator")—Lower Germany, latter part of the 15th Century.

Our Lord stands facing the spectator, with the left foot on an imperial orb, which is placed upon the ground. He is draped in a chasuble-like mantle and loose tunic. The former is fastened across the chest by a rich jewelled brooch; the latter has a double row of pearls around the neck, and falls towards the ground. A large cruciform nimbus is present, the curling hair of the head descending to the shoulders. Christ raises the right hand in benediction, and supports an open book with the left. The cross which surmounts the imperial globe is made to throw a shadow, simulating the cross of the Crucifixion, on the upright face of a stone on the ground to the right. The imperial orb is of rock crystal. The signature ZWOTT is above to the right, and close to the circle of the nimbus. The other marks and cipher are below in the middle.

A fine impression and a good example of the power of the Master.

"'Salvator Mundi'—this is the title given to a late class of pictures in which Christ is represented alone in the act of benediction, and with the sphere or world often represented as a crystal ball, with cross upon it, in his hands. This is especially the characteristic of the German and Flemish schools. A series of figures of the apostles, as by Lucas van Leyden, is sometimes headed by the figure of Christ blessing with one hand, and holding the ball and cross with the other. Sometimes Christ stands upon the ball, called in old phraseology the mound, from 'monde' or the world." ('Life of our Lord,' vol. ii., p. 874.)

Described by Bartsch, vol. vi., p. 95, fig. 8; Ottley, vol. ii., p. 636, No. 8; Nagler, 'Künstler-Lexicon,' vol. xxii., p. 864, art. "Zwott."

[9⅜ in. × 5½ in.] [Cut.]

No. 8. Virgin and Child seated, ("Mater Amabilis")—Lower Germany, latter part of the 15th Century.

The Virgin is seated on a stone bench placed on a pavemented ground. She turns slightly towards the right hand. She is draped in mantle and tunic; the former descends over the seat on to the ground in ample, but hooked and angular folds. The

tunic is girded high up at the waist by an ornamented band. The holy Child—entirely undraped—is seated on the Virgin's left knee, and turns over the leaves of a book which his mother supports on her lap with the right hand. A radiant aureole rises from behind the seat of the Virgin, and forms a background to the group. The technic is careful and delicate; and there is grace in the general figure of the Virgin, whose expression is that of plaintive humility at her Divine maternity. Of the figure of the infant Saviour much certainly cannot be said in its praise. At the top in the middle is the signature ZWORT, and below are I A and the "navette."

Described by Bartsch, vol. vi., p. 96, No. 10; Ottley, vol. ii., p. 636, No. 18; Nagler, 'Künstler-Lexicon,' vol. xxii., art. "Zwott," p. 364.

The latter writer observes: "We know but of two impressions of this engraving: one is at Munich, the other at Berlin."

[$9\frac{3}{8}$ in. × $7\frac{1}{2}$ in.] [Cut.]

No. 9. Virgin with the Child standing on a dragon.—Lower Germany, latter part of the 15th Century.

In the foreground is a low hillock, on which crouches a dragon with the head to the right hand. The B. Virgin stands erect on the back of the dragon; and is directed in action very slightly towards the left. She is draped in mantle and tunic, the former passing over her head, and is altogether not ungracefully disposed. A plain nimbus is over the head; on the feet—which just emerge from beneath the mantle—are sandal-like shoes. The Virgin supports the infant Christ with both arms against her chest, his head being over his mother's right arm. He is undraped, and has a cruciform nimbus. He extends both arms towards his mother, who looks down upon him. A radiant aureole includes the whole figure of the Virgin. The print has been so much cut that neither signature nor mark is present.

Mentioned by Passavant, vol. ii., p. 185, No. 75.

[$9\frac{1}{8}$ in. × $4\frac{7}{8}$ in.] [Cut.]

No. 10. The Virgin and Child at a window ("Mater Amabilis")—Lower Germany, latter third of the 15th Century.

Before the sill of an open space like a window is the half-length figure of the Virgin, turned towards our right. She is draped in mantle and tunic, the former being thrown over the head, the long hair of which descends over the chest to the waist. The Virgin's head is inclined downwards towards a book which she reads in, as she supports it with the left hand on the sill of the window. On a cushion before her, which lies on the folds of her mantle, falling on the sill, is the infant

Saviour undraped. He is seated, leaning against the right side of the Virgin, who supports him gently with the right hand placed over his right hip. The Saviour holds a cherry with the left hand, and raises it towards his mother. In his right hand—placed over the Virgin's right hand—are two cherries. The framework of the window space is Gothic, of ornamental character. On each side, within a niche and on a pedestal below a canopy, is a full-length figure: St. John on our right hand, St. Agnes on the left. Near the top of the window is a bar or rod, over which hangs an embroidered piece of drapery, passing from another rod outside and above the framework of the window space. This drapery falls down behind the figure of the Virgin, leaving an uncovered space between its own edge and the light frame of the window. Through this space may be seen a landscape, and the scene of the Visitation. The upper part of the drapery hangs forward so as to form a canopy over the head of the Virgin. Below to the left is the word ZWOTT; on the right are the cipher and mark. The folds of the Virgin's mantle, which hangs over the window-sill, separate the signature from the marks and cipher.

Described by Passavant, vol. ii., p. 185, No. 74, but with some errors. He observes: "Un exemplaire de cette gravure, que l'on trouve collé dans un incunable provenant du cloître de Trenswegen, près de Zwolle, se conserve dans le Musée de Berlin."
[$8\frac{7}{8}$ in. × $6\frac{2}{8}$ in.] [Margin.]

No. 11. The Mass of St. Gregory—Lower Germany, latter third of the 15th Century.

A large and fine work of the Master, treating the subject represented in a somewhat exceptional manner as regards certain details.

In the apse of a large Gothic chapel rises the altar, behind and in the middle of the composition. On the projecting dais of the altar kneels St. Gregory, the celebrant. He is directed in action slightly towards the right, extending both hands in adoring wonder as he looks up at the sacred apparition before him. In the more immediate foreground before the altar-step kneels an acolyte on each side of the celebrant, supporting with the right hand a long lighted taper. On the left behind the acolyte stands a cardinal, bearing in the right hand a processional papal cross, and an open book with the other hand. Beyond, on the left of the altar, stands another cardinal, supporting a tiara before him with both hands, and allowing the staff of a processional cross to rest against his right shoulder. On the opposite side of the altar and on the same plane stand two mitred bishops with books and pastoral crosses. On the

altar has appeared the figure of the Crucified, from whose wounds of the side and hands three streams of blood descend into the chalice on the altar before St. Gregory. Our Lord is undraped save with loin-cloth; a cruciform nimbus is present; the wreath of thorns encircles the head, which is inclined downwards and over the right shoulder. Christ raises the right hand to the wound in the side, and supports against the right arm the lance and reed with sponge. With the left hand he carries a rod and scourge, while the pillar of flagellation, surmounted by a cock, rests against his left arm. On each side of the sacred apparition stands a lighted altar-candle. The back of the altar proper rises to the neck of the sacred figure, and represents on its surface—to the spectator's left—a figure of the B. Virgin kneeling within a Gothic canopied niche, looking up towards Christ. Above the back of the altar and against the wall of the apse are the several effigies and instruments, etc., of the "Passion." Without the lateral pillars of the apse a sanctuary may be seen, as part of the general body of the chapel; on the left hand, part of the general congregation may be observed looking towards the Crucified. On the opposite side a woman and a boy may be seen entering the chapel through an open doorway, beyond which is a street. Below and in the body of the chapel kneels a group of worshippers. Within the sanctuary and to the right of the altar are represented on the ground the holy souls in purgatory. On the same side, below, a dog which has entered the sanctuary runs off alarmed at the sacred apparition, at which he looks back. On a plain margin below the limitary line of the general design is the following inscription, in more or less contracted form, in lower-case Gothic letters:—

"Quicunque coram hac figuram debote fleris genibus dixerit b Paternoster et b abe maria habebit a beato gregorio xxx annos indulgenciarum a papa leone c dies a papa innocente iiii annos a papa clemente bi annos et xl epistolas et quolibet xl dies et unam karenam."

Below this inscription are the letters I M, having between them the triangular mark, and to the right of the M, the mark of the "navette."

The subject of the 'Mass of St. Gregory' has been treated of before: viz., in the first volume of the present Catalogue, p. 106, B 26, to which reference should be made for the legendary details.

Described by Bartsch, vol. vi., p. 98, No. 14; Ottley, vol. ii., p. 636, No. 14; Nagler, 'Künstler-Lexicon,' vol. xxii., art. "Zwott," p. 364, No. 14. Passavant has the following remarks: "A small copy, but with certain alterations, may be met

with of this engraving. Among them it may be observed that only the cardinal holding the tiara is on the left-hand side, and on the right a single bishop with an ecclesiastic. The engraver's instrument is below in the middle, which leads to the belief that this copy may have been by the Master himself." (*Op. cit.*, vol. ii., p. 179, No. 14.)

[13⅜ in. × 8⅝ in.] [Cut.]

No. 12. Death and its relations treated allegorically—Lower Germany, latter third of the 15th Century.

At the lower part of the design a vaulted tomb open in front is represented; within it lies a skeleton, the head towards the right hand, with the legs and fore-arms bent in upon the trunk. A large grave-cloth is beneath the skeleton, and has some folds thrown over the thighs. A serpent has pierced the foramen magnum of the skull, passing through the latter and emerging at the left orbit. The hinder part of the reptile passes out over the lower jaw, the tail being convoluted above the articulation of the left humerus with the scapula, which, strangely enough, has been represented in front instead of at the back of the thorax. In the vault of the tomb between the head and feet of the skeleton is a long waved scroll, having on it the following inscription, engraved in a reverse way in delicate Gothic characters: "Qui me concernent: quid erint videant mala spernent." Above the vault of the tomb is a Gothic archway, in the centre of which is a bust of Moses bearing in his hands the "two tables of testimony: tables of stone, written with the finger of God" (Exod. xxxi. 18). Over Moses runs a waved scroll, having on it the words, "Si quis salvari vult perpetuoque beati, servet mandata domini manibus michi lata." At each side of Moses is a skull, turned towards the tables, and over each skull is a waved scroll having on it an inscription. The words on the left-hand scroll are: "Lucifer ad baratrum cecidit sapiendo superbum;" those on the other scroll are, "Sit tua mens humilis capias ut regna salutis." In the middle, at the apse of the arch and over the head of Moses, is a skull, and within each spandril is a half-length figure of a prophet, bearing a waved scroll with inscription. On the scroll on the left are the words: "Servans mandata Domino fit mens bene grata;" on that of the right: "Non mors succedit preceptis si quis obedit." At the top, above the general design, runs a line of inscription to the following effect: "Hanc homo prospiciens sollers, perpende figuram mundum despiciens vitam querendo futuram." Above is the signature ZWTT, the *o* being omitted; * below in the middle are the usual ciphers and marks.

* See Bartsch. In the present example the signature has been cut down.

Described by Bartsch, vol. vi., p. 101, No. 17; Ottley, vol. ii., p. 637, No. 17; Nagler, 'Künstler-Lexicon,' vol. xxii., art. "Zwott." [12⅝ in. × 8⅝ in.] [Cut.]

No. 13. Three Medallions of Sacred Subjects on a Plaque (*Brentano Catalogue*)—Lower Germany, latter third of the 15th Century.

"Impression photographique" of an engraving undescribed by Bartsch, and which, according to the compiler of the catalogue in which the present copy may be found, is "peut-être unique." The catalogue in question is the 'Catalogue de la célèbre Collection d'Estampes de feu Madame Brentano, née de Birkenstock,' etc., Frankfurt-sur-Maine, 1870. See p. 46, No. 472, plate 3, at end of volume.

Three circular medallions—each medallion 1½ in. in diameter—are placed on a circular disc or "plaque," 3⅜ in. in diameter. One medallion is placed in the middle above two medallions, the lower part of the upper medallion overlapping the upper portion of the lower medallions. In the upper medallion the 'Mass of St. Gregory' is represented. Christ appears to be seated on the outer edge of the tomb, or super-altar, and the celebrant is standing. In the lower medallion on our left hand may be observed St. Anna (?) receiving from the B. Virgin the infant Christ on her knees. Several saints, adoring persons, and spectators are present. The subject of the lower medallion on the right is the Tiburtine Sibyl showing to the Emperor Augustus the Virgin and Child seated on a crescent moon in the heavens. The disc on which the medallions are placed has a border six-eighths of an inch wide, which border is divided into eight minor divisions. Below and in the widest of these divisions, between the circumferences of the lower medallions, are the signature and mark of the master, as I A, having between them a shield, on which is the letter 𝔄 in "church-text." [Diameter 3⅜ in.] [Copy.]

No. 14. A Combat with a Centaur—Lower Germany, latter third of the 15th Century.

On the top of the hillock and in the middle of the composition lies a centaur, with the head towards the left hand. He is long-haired and bearded, and bears a heavy shield on his right arm, the edge of which he rests on the ground, and supports the upper part of his body against it. With the left arm he raises above his head a short but heavy and spiked club, part of the handle of which quite encircles the wrist. The weapon has a strong whorl-guard above the place grasped by the hand. Two arrows have pierced the centaur's chest, two the trunk of the

body, and one arrow has entered the left buttock. On the feet of the recurved legs of the centaur "horse-shoes" of to-day may be seen! On the right of the prostrate foe strides a man with the left leg on the centaur and the right on the earth. He is undraped, save the presence of short drawers and a fluttering head-scarf, and raises aloft a battle-axe, as if about to deal his enemy a fatal blow. On the opposite side a man similarly draped, and having loose and low boots on, turns his back to the spectator, his head round to the centaur, and raises to his head a battle-axe, with which he is about to strike his foe.

The foreground is worked over with close cross-hatching; the background is plain and unworked. Neither signature nor mark is present, but good authorities have unhesitatingly awarded the work to the present Master. Described by Bartsch, vol. x., p. 60, No. 42; Passavant, vol. ii., p. 185, No. 77.
[6 in. × 8½ in.] [Very small margin.]

No. 15. An architectural Design of Gothic character—Lower Germany, latter third of the 15th Century.

A photographic copy by Leitch's process of a scarce print by the Master, the original of which is in the Fitzwilliam Museum at Cambridge. Bartsch has fully described the print in vol. vi., p. 102, No. 18. He states that "au milieu d'en bas est la marque." Unfortunately the mark has been cut off the original from which the present facsimile was taken. See also Nagler, 'Künstler Lexicon,' vol. xxii., p. 365, No. 18.
[14⅝ in. × 9⅝ in.] [Copy.]

No. 16. A "Passion" Sequence of fifty-three prints—Lower Germany, latter third of the 15th Century.

Among the earlier and scarcer prints of the Lower Rhine School there is a series of small engravings, fifty-three in number, forming a "Passion" sequence, concerning the author of which there has been some dispute, and who to this day continues in our own opinion not accurately recognised. Further, we believe that much confusion exists as to which are originals and copies in this series or, on the other hand, impressions from the retouched and reworked original plates.

On No. 18, the 'Raising of Lazarus,' of the list which immediately follows, may be seen the letters I A at the top of the excavated part of the stone of the sepulchre which rises up between Lazarus and Peter. On No. 33, 'Christ crowned with Thorns,' the letter A in Gothic character may be perceived on the skirt of the tunic of the jailer who stands on the left hand, pressing down with his staff the wreath

on the head of Christ. Following this cipher upwards is a mark something like that which we have assumed elsewhere to be an *omega* (ω), but which would here be certainly out of place. On No. 43, 'The Resurrection,' the letter A may be seen on the cover of the tomb. On No. 44, 'The three Holy Women at the Tomb,' an A is strongly marked on the near end of the cover of the tomb, while at the further end of it is a cipher which may be perhaps intended for an *omega* (ω), as suggested by Passavant. This A might thus be assumed to be the *alpha* (α) as well as the sign of the Master. The A's here differ slightly from each other, but we see the type of them perhaps in the letter engraved on No. 8—the 'Virgin and Child seated'—of the previously described works of John of Cologne of Zwolle. The letter A of the "Passion" series is still more of the character of the letter on No. I 5—'Saint Quirinus' of "Masters having ciphers"—and that on the distaff of I 6 (*antea*, p. 236). When Passavant wrote, a quarter of a century back, he assigned this "Passion" series to "Jean de Cologne à Zwolle, ou le Maître à la Navette." Leaving out of discussion the question as to who was the Master with the cipher IA. IM. and the mark of the scraper, and whether he was or was not 'Johannes de Colonie,' it may be asked, Was this series of engravings by the "Maître à la Navette," whoever he may have been? We are inclined to think not, with all deference to Passavant's opinion to the contrary. Nagler's opinion of the matter may be gleaned from the following statement in the 'Monogrammisten,' vol. iii., p. 745, No. 24.

"These prints Passavant ascribes (*loc. cit.*, p. 180) to the 'Master with the Scraper' or John of Cologne, as he calls him. . . . We have not recognised the work of this master in these engravings, and believe that we have to do here with an unrecognised highly genuine and delicate painter of the school of Lower Germany, who indicated his name by the Gothic letters A and AS.* The letter A here is quite different from that of the Master with the Scraper; and if the latter has indicated his name by the letter A, John of Cologne must be left out of the argument, since even IA can hardly refer to him. In the latter letters it is true the name of Jacob [James] shortened might be found, but not that of Johannes [John]; the usual contraction of the last name at the period of 1470–1480 was 'Johes.' It may be replied that the letter I indicates Johannes, and the A means Aurifaber. Possibly so; but how is the M to be explained? If the artist style himself Aurifaber, and would at the same time characterise himself as Maler [painter], surely he would have added P (*i.e.*, *Pictor*) rather than M (*Maler*). If the prints of this 'Passion' series with the Gothic A are

* The cipher assumed to be omega (ω) is taken for an S by Nagler.

truly by the 'Master with the Scraper' we must surrender at once the pious youth, John of Cologne. . . . This unrecognised Master of the second half of the 15th Century with the Gothic letter A does not appear to have belonged to the guild of goldsmiths, but must be regarded as an original painter who knew how to reproduce his own designs with much delicacy and with all expression also on copper. In his composition he recalls the School of Van Eyck, and particularly also the pictures of the so-called Israhel van Meckenen in the Royal Pinakothek at Munich, which, however, in all probability belong to the younger Roger van der Weyden."

As far as we are aware, an entire sequence of early states of impressions belonging to this "Passion" series—*i.e.*, *each unit* of it being an early impression from the original copper—is not known to exist, such sequences as have been described being composed of more or less fine states along with second states, and with more or less worn and blurred impressions, and with impressions worked off after the original metals had been twice retouched. Further, reversed copies have crept in to make up the deficiencies arising from the absence of impressions from the original plates.

Passavant remarks: "There exist good old copies of these engravings of the like dimensions as those of the originals, and from which latter they differ only by a less habile drawing and less delicate technic. They have besides cross-hatchings, as may be easily seen, *e.g.*, in the roof of the building which is in the print of the 'Adoration of the Kings,' and in the ornaments of the altar in the 'Presentation in the Temple.' M. Drugulin of Leipzig possesses seven examples of these copies, all coloured. . . . Coarse copies of some of the series are to be found in a manuscript book of prayers in the Low German or Flemish dialect, which manuscript was in the Delbecq Collection at Ghent, and is now in the British Museum. These copies, which are slightly larger than their models, are enclosed by a narrow border resembling a spirally-twisted cord, and bear a Latin inscription. Among the thirty-seven engravings which the manuscript contains, some only are imitations of the compositions in our 'Passion' series. The others represent subjects of quite a different kind." (Passavant, *op. cit.*, vol. ii., p. 184, No. 73.)

The copies alluded to here by Passavant may be found (*antea*, p. 39) among the prints of Anonymous Masters under G 3.

"Another manuscript," observes Passavant (*loco*), "of the date 1482, in the Cabinet at Berlin also contains seven engravings imitated from the 'Passion' of Master John of Cologne. . . . It may be stated too that, among the engravings on wood which ornament a 'Life of Jesus Christ' printed at Zwolle,

some of the subjects have been borrowed from the present sequence. This work bears the title: 'Dat boeck van den leven ons liefe heren ihesu cristi. . . . ende merckelijck verbetert,' etc. along with the following signature on the last page: 'Toe Zwoll gheprent by my Peter Os van Breda mit die selve litter ende figuren daer sy T'antwerpe eerst mede gheprent syn geweest, etc., Geeynt Int iaer ons heeren MCCC cxv den twintichsten dach in novembri. Deo Gracias.' In fol. Now here the dates may be taken for 1515, but it may equally imply the year 1495." (*Op. cit.*, vol. ii., p. 180, note.) There was, however, an edition published at Antwerp in 1488, the following description of which we have taken from Rudolph Weigel's 'Kunstcatalog' for 1843, page 28, No. 8549: "Dat boek van de leuen ons liess [*sic*] heeren ihesu cristi anderweruen gheprint, ghecorrigeert, en merckelyck verbetert, etc. etc. Goth. Druck mit einer grossen Menge des Alterthums und grösstentheils ihrer Kunst wegen sehr beachtenswerthen Holzschnitte sie sind von verschiedenen Grössen, scheinen zum Theil älter wie die Folge kleiner Holzschnitte, welche Heinecke in d. 'Idée gén.' S. 429, u. Murr im 'Journal zur Kunstgesch.' 1r Band, S. 2, beschrieben und hiermit abgedruckt sind, zum Theil neuer, und diese zu Theil so vorzüglich, dass man an die Arbeiten eines Quintin Metsis erinnern wird. Am Schluss: gheprent in die zeer vermaerde coopstadt Tantwerpen by my claes leeu Int iaer ons heeren MCCCC LXXXVIII den twintichste dach in nouembri, Deo gracias . . . 4. Sehr selten."

In the second volume of Weigel and Zestermann's 'Anfänge,' etc., p. 356, facsimiles may be found of four prints of a sequence of our present "Passion," with a description of the set which was in the possession of M. Weigel, and of which he writes: "For this beautiful sequence, one of the chief ornaments of our cabinet, we are indebted to a prayer-book in the low German dialect, for the use of the laity, in which the prints were stuck. The whole were coloured with great care to imitate miniatures. But from all, with the exception of two left intact, we had the colour removed by expert hands, in order that the full unimpaired and pure expression of these prints might be preserved . . . There are good old copies of this series of the size of the originals, though somewhat uncertain in the drawing and coarse in technic. There are also inferior copies in reverse, one piece of which we shall describe afterwards under No. 467 of this catalogue." (*Op. cit.*)

Now this particular print (No. 467), as far as we can judge, is like that which we have allowed to stand here as an original, and that which exists in the Huth Collection appears to be the same! We can hardly believe Weigel to be in error, for he must have had both prints before him when he wrote, though,

unfortunately, his description of the original one is not such as can assist us in making a comparison between it and the asserted copy, No. 467.

By accepting Weigel's decision we are at once brought to admit a conclusion we had arrived at, but shrank from confessing, viz., that neither ourselves nor anybody else knew much about the veritable originals which go to compose this "Passion" sequence. As far as we can make out, the few sets hitherto described are what are known as made-up sets. To obviate the false conclusions thus produceable, all the sets known should be compared immediately with each other, and this advantage can be scarcely attainable.

We now pass to a description of the subjects of this "Passion" sequence.

1.—Adam and Eve eating the Forbidden Fruit.

In the middle of the design stands the Tree of Life, around the stem of which the serpent has twisted. It has its head directed towards Eve, who stands on the right, directed in action slightly towards the tree. She is about to put the apple to her mouth. Adam stands on the left of the tree, holding out the right hand to receive the fruit from Eve. The left hand of each figure is already placed over the pubes.

The foreground is a gentle hillock, the background is plain and unworked.

Passavant, vol. ii., p. 180, No. 21; Nagler, 'Monogrammisten,' vol. i., p. 11, No. 1; Weigel und Zestermann, 'Die Anfänge der Druckerkunst in Bild und Schrift,' vol. ii., p. 357, No. 1.

[$2\frac{5}{8}$ in. × $1\frac{6}{8}$ in.] [Cut almost to the limitary line.]

[2.—The Expulsion from Paradise,

Described by Weigel, *op. cit.*, p. 357. No. 2 is wanting in the present sequence.]

3.—The Presentation of the Virgin in the Temple.

The Virgin ascends the steps of an altar staircase, of fifteen steps in number, running diagonally from right to left across the composition. She is nearly at the top. A nimbus is over her head. Below on the right hand stands a priest with a censer; on the left are two females and a Levite. The building in which the action occurs is of Gothic character.

Passavant, *loco*, No. 23; Weigel, *loco*, No. 3.

[$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

4.—The Marriage of the Virgin.

Joseph stands on the left hand, supporting himself on a stick, and extending the right hand to meet that of the Virgin, who

stands opposite him. Between them stands the priest, who has taken the hand of Mary to place it in the hand of Joseph. Mary is draped in a mantle and rich embroidered loose tunic; a nimbus is present. Joseph is an old man in a monk-like dress, and with clog-like shoes. The priest is habited as a bishop. Behind the priest stand two female attendants. The action takes place in a vaulted Gothic chamber.

Passavant, *loco*, No. 25; Weigel, *op. cit.*, vol. ii., p. 357, No. 4.
[$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

5.—The Angelic Salutation.

The B. Virgin sits on the left hand, directed in action toward the right hand, where kneels the angel Gabriel. She looks humbly downwards, crossing her hands over the chest, as she listens to the salutation "Ave, gratia plena," borne on the scroll in the hands of the kneeling angel. An open book is on the knees of the Virgin, a nimbus around her head. Gabriel bears a sceptre in the right hand, and the scroll rises from the left. Behind the Virgin stands either a bed or a canopied altar, and over the angel's head proceeds a ray of glory from a cloud, along which has descended the Holy Spirit as a dove towards the head of Mary. The floor is pavemented.

The plate of this impression has been worn in parts.

Passavant, *loco*, No. 24; Weigel, *op. cit.*, vol. ii., p. 357, No. 5.
[$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

6.—The Visitation to Elizabeth.

The B. Virgin stands on the left hand, draped in mantle and tunic. A nimbus with radiant disc is present. She turns towards the right hand, extending her hands toward Elizabeth, who advances from the right before the door of a castellated building to meet her. Both look demurely downwards. A nimbus is over the head of Elizabeth, which is clothed with part of her mantle. Behind Mary is a hill, on which is a house.

In work and style this print accords with No. 1.

Passavant, *op. cit.*, No. 26; Weigel, *op. cit.*, No. 6.
[$2\frac{6}{8}$ in. $1\frac{7}{8}$ in.] [Cut to limits.]

7.—The Nativity.

The holy mother sits on a low bed, reading, placed on the left hand; the foot of the bed is directly in the foreground. She is supported at the back by a pillow, is draped in mantle and tunic, and has a plain nimbus. A book is wide open upon her knees. St. Joseph sits in an arm-chair on the right, and is draped from head to foot. He has a stick in the right hand.

Before him, and by the foot of the bed, is a fire-box, by which he appears to warm his feet. Behind Joseph, and by the head of the bed, is a table, on which is a jug. Behind and above these things are a manger and rack, on the top of which latter lies the infant Christ undraped, with cruciform nimbus, the head being to the right. Above all may be seen the heads of the ox and the ass, the latter being on the left. There does not appear to be a roof; a ruined wall, with latticed window, is to the right of Joseph. The floor is pavemented.

Weigel, *op. cit.*, p. 357, No. 7; Passavant, *loco*, No. 27. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

8.—The Circumcision.

The infant Saviour, undraped, and with cruciform nimbus, is seated on the altar, turning round his head towards his mother on the right. The priest on the opposite side of the altar is about to perform the accustomed rite. Two male and one female attendants are present, the action taking place in a vaulted Gothic chapel.

Weigel, vol. ii., p. 357, No. 8; Passavant, vol. ii., p. 181, No. 28. [$2\frac{6}{8}$ × $1\frac{6}{8}$ in.] [Cut to limits.]

9.—The Adoration of the Magi.

The B. Virgin, with the infant Saviour on her lap, is seated on the right, at the entrance to a sort of outhouse. She has a plain nimbus, the undraped Child a cruciform nimbus. He extends the hands towards a chalice, which the kneeling Magus offers him. Behind the latter stand the two other Magi, with their offering, in their hands. In the heavens above, and between those two Magi, is the "star in the east."

Weigel, vol. ii., p. 357, No. 9; Passavant, vol. ii., p. 181, No. 29. [$2\frac{6}{8}$ in × $1\frac{7}{8}$ in.] [Cut to limits.]

10.—The Flight into Egypt.

Mary and the Child, seated on an ass, advance to the left hand. Joseph proceeds at the head of the animal on its further side. The Virgin is draped in mantle and tunic, the former passing over her head, and being wrapped around the Child. Mary has a nimbus with a radiant disc, the infant Saviour a cruciform nimbus. The Infant is swathed, and is supported against the Virgin's right arm as he rests upon her lap. Joseph supports an axe across the right shoulder; on the staff of the axe hangs a wallet. He looks round towards the Virgin and Child. A hilly background is present; plants and grass mark the foreground.

Weigel, vol. ii., p. 358, No. 10; Passavant, vol. ii., p. 181, No. 30. [$2\frac{6}{8}$ in. ×$1\frac{7}{8}$ in.] [Cut to limits.]

11.—The Massacre of the Innocents.

An executioner, standing on a slight elevation on the left, is about to thrust his sword into a child whom he holds head downwards by the right leg. A mother, before him at his feet, attempts to restrain his action. Another mother, more to the right, is seated with her dead child on her lap, whose death she bewails. To the right stand Herod and an attendant looking on. The former carries a short sceptre in the left hand; in the background may be seen a church, between the executioner and Herod's attendant. There are two impressions of this engraving, A and B. The latter impression, which has had colour applied to it, was taken from the Flemish manuscript book of devotions which furnished several examples of the Anonymous Masters.

Weigel, vol. ii., p. 358, No. 11; Passavant, vol. ii., p. 181, No. 31. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

12.—Christ among the Doctors teaching.

Christ, with cruciform nimbus, sits on an elevated seat behind, under a vaulted portion of a Gothic chamber. On his knees lies an open book, to which he refers with the right hand. Before the steps of the seat to the left sits a doctor seen in profile, and directed to the right. He supports an open book between himself and another doctor seated on the right, who appears to follow, in the book, the comments made by the youthful Saviour. He raises the right hand, as if to mark attention to what is being said. Behind on the right is seated another learned man, with an open book before him. He looks up at Christ and raises the left hand, as if to counsel attention. Behind, on the left of the seat where Christ is seated, appear Mary and Joseph, who have entered and found their son. A nimbus with a radiant disc is over the head of the Virgin, Joseph has a plain nimbus, and parts of two other nimbi may be seen behind.

Weigel, vol. ii., p. 258, No. 12; Passavant, vol. ii., p. 181, No. 32. [$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

13.—The Baptism of Christ in the Jordan.

Christ stands on the right hand, immersed in a stream, the water of which rises nearly to the umbilicus. Behind and to the right stands an angel bearing the Saviour's garments. A cruciform nimbus is present; the Saviour crosses his hands over the chest and looks humbly downwards. The Baptist stoops forward from the left hand, and pours water from a wide vessel over the head of the Saviour. A nimbus is present,

and the Baptist's loose tunic is girded at the waist. Plants mark the rocky foreground.

There are here two impressions of this engraving. A is an impression, rather worn, from the plate before it was retouched; B is an impression from the original metal after it had been reworked.

Weigel, vol. ii., p. 258, No. 13; Passavant, vol. ii., p. 181, No. 33. [$2\frac{5}{8}$ in. × $1\frac{7}{8}$.] [Cut to limits.]

14.—The Temptation by the Devil.

Christ stands on the left in a rocky landscape. He is directed in action towards the right, where stands the Tempter. He is draped in a loose tunic, from which the bare lower extremities emerge; a cruciform nimbus is present. Our Lord raises the right hand, as in a reproving manner, towards the devil, who advances in a cringing way from the right. He bears a stone in each hand, which he presents towards the Saviour. Above the devil and on a rocky eminence is seated the Saviour—a small figure—who has just dismissed Satan from his presence, and who is departing at the extreme right. Above Christ and in the background are the buildings and spires of a city. Plants and stones mark the foreground.

Weigel, vol. ii., p. 358, No. 14; Passavant, vol. ii., p. 181, No. 34. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$in.] [Cut to limits.]

15.—The Marriage at Cana.

Christ sits opposite the spectator on the further side of a long table, with his mother and three guests. Our Lord raises the right hand in benediction; a cruciform nimbus is present. On the right hand to the spectator sits our Lord's mother, who has a nimbus with a radiant disc; on the opposite side of Christ sits the bride (?) with long curling hair, and draped in an embroidered garment. To the left of her is a male figure, and to the right of Christ's mother is seated a female. On the near side of the table and to the right a young man pours wine from a large vessel into a jug. Five large vessels for holding fluids are before the table on the ground towards the right. The table is covered with a cloth; loaves and cups are upon it. The scene is laid within a vaulted Gothic room.

Weigel, vol. ii., p. 358, No. 15; Passavant, vol. ii., p. 181, No. 35. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

16.—Christ and the Samaritan Woman at the Well.

On the left hand stands our Lord—rather a graceful figure—leaning with the left arm upon the margin of the well, on

which he places also the right hand. He is draped in a long loose tunic, which reaches to the ground; a cruciform nimbus is present. Our Lord inclines the head slightly over his left shoulder, as he speaks to the female on the opposite side of the well. The Samaritan woman is youthful and modest, and wears a turban. She holds the rope belonging to the well with both hands. The rope passes over a pulley attached to a gibbet-like support on the right side of the draw-well. The latter is circular in form, having a projecting base, on the outer portion of which a pitcher is placed. The landscape is hilly, some buildings being represented behind on the left.

Apparently in accord with the design and technic of Nos. 1 and 6.

Weigel, vol. ii., p. 358, No. 16; Passavant, vol. ii., p. 181, No. 36. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

17.—Christ in the House of Simon the Pharisee.

Christ appears to be standing on the further side of a long table in the middle between two persons, also standing. A cruciform nimbus is over our Lord, who places the left hand on his chest, and rests the right hand upon the table. The persons present wear head-dresses, and one raises a cup with the left hand. The table is spread as for a repast. On the near side of the table kneels a woman, who is about to wipe our Lord's feet with her hair. The ground is pavemented; the figures and the table are placed beneath a vaulted ceiling.

Passavant, vol. ii., p. 181, No. 37; Weigel, vol. ii., p. 358, No. 17. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

18.—The Raising of Lazarus.

At the right-hand lower corner of the composition is an open tomb, from which rises Lazarus, assisted by Peter, who kneels on the left, and takes Lazarus by the right shoulder and left hand; behind Peter stands Christ with four of his disciples; behind Lazarus stands his sister and two male companions. One of the latter puts his fingers to his nose, as if to hinder the smell of corruption approaching it; the sister joins her hands over her chest, and looks down on Lazarus. The lid of the open tomb lies obliquely across between Peter and Lazarus; above it stands a kind of tombstone, the face of which has a narrow portion of it hollowed out, within which, at the top, are the ciphers IA, previously mentioned (*antea*, p. 339.) Above this part of the sepulchre is a hilly landscape, on the top of which rise the buildings of a town.

Passavant, vol. ii., p. 181, No. 38; Weigel, vol. ii., p. 358, No. 18. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

19.—Christ's Entry into Jerusalem.

Christ—blessing with the right hand, and followed by three disciples—rides on an ass towards a castellated gateway on the left hand; two men stand before the door, one of whom is about to spread on the ground some embroidered drapery; Zacchæus, who has ascended a tree in the background, breaks off branches, one of which lies in the foreground.

Passavant, vol. ii., p. 182, No. 39; Weigel, vol. ii., p. 358, No. 19.
[$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

20.—Christ drives the Money-changers from the Temple.

Our Lord, advancing from the left, raises above his head a scourge with the right hand, and supports part of his drapery with the left one. A money-changer, in retreating from the threatened chastisement, has fallen, with table, etc., on the ground to the right; a man and woman, behind in the background, make their escape from the temple. The latter is of Gothic character, a slender column which supports the vaulted ceiling running down the centre of the composition, dividing the latter into two parts, Christ occupying one part, the desecrators of the sacred edifice the other. The floor is pavemented.

Passavant, vol. ii., p. 182, No. 40; Weigel, vol. ii., p. 359, No. 20.
[$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

21.—The Last Supper.

An original impression of this subject of the series is wanting in the Museum sequence. It has been supplied by a photographic copy of the original in the collection of the late Mr. Henry Huth.

Christ is seated at the further side of a round table in company with his disciples; the table is spread for a repast. St. John, on the right hand of our Lord, leans forward over the latter's chest, resting his head upon the table; Judas sits on the near side of the table, exactly opposite his Master, whom he is about to betray. He holds a purse in his hands, and turns round to address a disciple on the right. Christ has a cruciform nimbus; the disciples have plain nimbi; Judas is deprived of a nimbus. On the large dish placed on the table between him who is about to be sacrificed and the traitor, is the Paschal lamb. In the background, parts of a large latticed divided window may be seen.

Weigel, vol. ii., p. 359, No. 21; Passavant, vol. ii., p. 182, No. 41.
[$2\frac{5}{8}$ in. × 2 in.] [Copy.]

22.—Christ washing the Disciples' Feet.

Christ kneels in the middle, directed in general action towards the left, but turning round the head as he addresses St. Peter

on the right, who sits on the floor on the nearest plane to the spectator. To the left hand, between our Lord and the outstretched leg of St. Peter, is a tub, into which Christ is about to place the left hand as he raises the right in cautioning his disciple, who raises his own hands in astonishment; one of the disciples pours water into the tub from a vessel he holds in his hands. In the background, to the right, behind Christ and St. Peter, are grouped the other disciples. Christ has a cruciform nimbus, the nimbi of the disciples are plain.

Colour has been applied to the impression A, part of which remains on the nimbi and ground.

There are present three impressions of this engraving; A and B are impressions from the original plate; C is an impression from a copy-plate engraved in *reverse* way to the former. It may be observed that in the copy the nimbus of Christ is plain, *i.e.*, not cruciform, as it always is in the original. The impression B, from the original plate, is a later one than A—the plate has now become worn; the impression itself has not only been coloured, but was illuminated in gold, as traces of the latter may still be seen on the nimbi and at other places, when the impression is held at the proper angle for reflection.

Weigel, vol. ii., p. 359, No. 23; Passavant, vol. ii., p. 182, No. 42.
[$2\frac{6}{8}$ in. × 2 in.] [Cut to limits. Copy.]

23.—Christ on the Mount of Olives.

Christ kneels on the right hand before a rocky elevation, on which is placed a chalice with the Blessed Sacrament. Our Lord joins his hands in prayer; a cruciform nimbus is present. The three sleeping disciples are more in the foreground on the left. Above the heads of the disciples may be seen in the background the entrance gateway and wattled fencing of the garden. Judas may be discerned, just entering at the gate.

Weigel, vol. ii., p. 359, No. 23; Passavant, vol. ii., p. 182, No. 43.
[$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

24.—Christ and the three sleeping Soldiers.

Our Lord stands on the right hand, directed in action towards our left, where lie—one beyond the other—the three sleeping soldiers, who are partly clad in armour. Above them in the background is a rocky eminence, on which is placed a chalice with the Blessed Sacrament. Between the rock and the head of Christ may be observed the wattled fence of the garden, beyond which are the towers of Jerusalem.

Weigel, vol. ii., p. 359, No. 24; Passavant, vol. ii., p. 182; No. 44. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

25.—The Betrayal.

Judas approaches Christ from the right hand, throws his arms over our Lord's chest, and is about to kiss him. Christ looks down calmly on Judas, and extends slightly the right arm, holding in the hand the ear of Malchus, who lies on the ground at his feet. Behind Malchus stands St. Peter, sheathing his sword. Behind Peter and near our Lord stands a soldier in armour, ready to seize the latter. Behind the group the wattled fencing of the garden may be seen, and in the foreground, at the left-hand corner of the composition, lies the lantern of Malchus.

Weigel, vol. ii., p. 359, No. 25; Passavant, vol. ii., p. 182, No. 45. [$2\frac{6}{8}$ in × $1\frac{7}{8}$ in.] [Cut to limits.]

It may be well that the reader bear the following circumstances in mind as he passes in review, the following events represented between the betrayal of Christ and his delivery to crucifixion: "The gospels vary with all the unconsciousness of truth in the recital of our Lord's appearance before the various tribunals; but all agree in compressing the passage from Gethsemane into such words as these: 'And they led Jesus away to the High Priest;' or: 'They that held him led him away to Caiaphas;' 'Then they took him and led him unto the High Priest's house;' 'Then the band of the captain and officers of the Jews took Jesus and bound him, and led him away to Annas first, for he was father-in-law to Caiaphas, who was the High Priest that year.' St. John is the only evangelist who mentions Annas; St. Luke the only one who describes our Lord's appearance before Herod, and his two appearances before Pilate. St. John alone gives the incident of Caiaphas tearing his robe, and of the officer who struck Jesus in his presence. St. Matthew alone tells how Pilate's wife came to him and said, 'Have thou nothing to do with that just man, etc.,' and also the fact of Pilate washing his hands. These, therefore, are the scenes of which art has to avail herself in representing incidents of such partial similitude as our Lord's five distinct appearances before authorities—before Annas, Caiaphas, Pilate, Herod, and Pilate again—and his three different outrages—known in scholastic phraseology under the appellation of 'the three mockings'—successively by Caiaphas, by Herod, and before Pilate. Under these circumstances it is not surprising that confusion should have arisen, and that these various events should be misnamed and frequently shuffled into a wrong order of succession; also that few artists should have attempted the whole series at all." ('The History of our Lord as exemplified in Works of Art,' etc., by Mrs. Jameson and Lady Eastlake, vol. ii., p. 46.)

26.—Christ before Annas.

Annas is seated on the left hand, on a throne-like seat having a canopy. He is draped in an embroidered robe, in a priestly cap with lappets, and supports a short sceptre with the right hand on his right knee. He is represented advanced in years and bearded. Christ stands on the right before him, with the hands tied together in front. He looks meekly downwards, is clad in a loose tunic, and bears a cruciform nimbus. Behind him on each side is a soldier grasping him by the arms. Two circular-headed windows are in the background.

Weigel, vol. ii., p. 359, No. 26; Passavant, vol. ii., p. 182, No. 47. Passavant describes the scene as 'Christ before Herod the Tetrarch.' [$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

27.—Christ before Caiaphas.

Caiaphas is seated on the left hand, on a throne-like seat before a Gothic niche. He wears a bishop's mitre and loose robe, which latter he tears open with both hands over the chest, as he looks towards Christ, who stands with tied hands before him. A soldier, standing behind and between our Lord and Caiaphas, is about to strike the former with his right hand. Another soldier grasps Christ by the left arm. A Gothic window is behind.

Weigel, vol. ii., p. 359, No. 27; Passavant, vol. ii., p. 182, No. 46. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

28.—Christ before Pilate.

Pilate, in an embroidered robe, sits on the left hand upon a chair of authority. He holds a sceptre in the right hand, which he rests upon his right knee. Christ stands on the right hand before Pilate, with his hands bound before him, and his arms grasped by a jailer who stands on each side.

Weigel, vol. ii., p. 359, No. 28; Passavant, vol. ii., p. 182, No. 48. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

29.—Christ before Herod.

Herod sits on the left hand within a vaulted chamber. He is clad in an embroidered robe, and wears a large-brimmed hat on which is a sort of crown or diadem. He holds a sceptre in the right hand, which he rests on the right knee. Herod raises the left hand deprecatingly. Christ stands on the right with hands before him, and his arms grasped by a jailer who stands on each side of him.

Weigel, vol. ii., p. 359, No. 29; Passavant, vol. ii., p. 182, No. 49. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

30.—Christ brought a second time before Pilate.

This subject is wanting in the Museum series. According to Passavant it is a "composition semblable au No. 48." See also Weigel to the like purport.

31.—Christ blindfolded and mocked.

Our Lord sits on a stone bench in the middle of a vaulted chamber. A jailer on the left kneels on the edge of the bench, while he ties a cloth over Christ's eyes to blindfold him. Another man on the other side is about to strike our Lord with the left hand. In front a man kneels on the step of the seat at each side, making faces and mocking Christ; the man on our left places at the same time a reed in our Lord's hands, which are tied before him.

Weigel, vol. ii., p. 360, No. 31; Passavant, vol. ii., p. 182, No. 51. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

32.—Christ scourged.

Christ, having on a loin-cloth only, stands bound to a slender column standing in the middle of a vaulted Gothic chamber. Our Lord is directed in action towards the left, where stands a jailer who scourges him with a rod. On the opposite side is another jailer, who awaits his time, with a scourge in his hands.

The supporting columns of an arch form the lateral boundaries of the composition.

Weigel, vol. ii., p. 360, No. 32; Passavant, vol. ii., p. 182, No. 52. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

33.—Christ crowned with Thorns.

Christ sits on a stone seat in the middle of a vaulted chamber. He is draped in a long loose tunic, has the hands tied before him, and bears a cruciform nimbus. A wreath of thorns is around our Lord's head. A jailer kneeling on the edge of the seat at each side presses down the thorn-wreath on the head of Christ by means of a long staff. On the lower right skirt of the tight-fitting tunic of the jailer on the left is the ornamental Gothic letter A used by the Master. It is followed by a point, and apparently by another cipher, but what the latter implies we cannot say, though it looks somewhat like an E. Neither Weigel, Passavant nor Nagler appear to have been conscious of the presence of this signature.

Weigel, vol. ii., p. 360, No. 33; Passavant, vol. ii., p. 182, No. 53. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

34.—Christ shown to the People.

Christ stands with bound hands on the step of a castellated doorway on the left hand of the composition. A loose piece of drapery is thrown over his shoulders; it is open in front, exposing the body, which is covered with drops of blood from the flagellation. By his side on the right hand stands Pilate, opposite the spectator, in embroidered robe, and with sceptre in the left hand. On the left behind Christ stands a jailor with a staff. Three persons stand on the right of Pilate.

Weigel, vol. ii., p. 360, No. 34; Passavant, vol. ii., p. 183, No. 54. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

35.—Pilate washes his Hands.

Pilate sits on a canopied seat on the left of the composition. An attendant offers him a basin, into which he pours water over the hands of Pilate. Christ stands on the right opposite Pilate, grasped at the arms by two soldiers. The scene takes place within a vaulted chamber. Pilate's hat is peculiar.

Weigel, vol. ii., p. 360, No. 35; Passavant, vol. ii., p. 183, No. 55. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

36.—Christ bearing his Cross.

Christ advances towards the left hand, bearing the cross on his right shoulder. The lower end of the cross reaches the left-hand lower corner of the composition. On the left hand behind the cross stands a man who raises a club wherewith to strike our Lord. Behind the latter and on the right is Simon of Cyrene, who supports the upper part of the cross by its transverse limb. A hill is in the background; plants and grass mark the foreground.

Weigel, vol. ii., p. 360, No. 36; Passavant, vol. ii., p. 183, No. 56. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

37.—Christ stripped of his Garments in preparation for Crucifixion.

Christ stands a little to the right, nearly denuded of his garments, with the exception of a loin-cloth. An executioner on the left is pulling the vestment from Christ's arms, while another behind is about to strike our Lord. A soldier on the extreme right stands by, supporting a raised lance. Behind the men on the left stand the B. Virgin and St. John.

Passavant, vol. ii., p. 183, No. 57. Weigel does not record this subject.

[$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

38.—Christ nailed to the Cross.

The cross, on which is stretched our Lord, lies on the ground obliquely from left to right, *i.e.*, the head of the cross is on the right hand. On the right, by the head of the cross, kneels an executioner, who fastens Christ's left hand to the cross. A second man kneels at the other end of the cross, driving a nail into it through our Lord's feet, while a third man secures the legs by a rope to the cross. In front lie Christ's garments. Other executioners assist in the operation, while two armed soldiers stand by. Behind the hill on which the action takes place are the towers of Jerusalem.

Weigel, vol. ii., p. 360, No. 37; Passavant, vol. ii., p. 183, No. 58. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

39.—Christ on the Cross bewailed.

In the middle rises the cross with the Crucified. On the left to the spectator stands the B. Virgin with joined hands, looking down in sorrow. Her nimbus has a radiant disc. On the opposite side of the cross stands St. John, raising his hands in sorrow as he looks up towards the Crucified. His nimbus has a plain disc.

Passavant, vol. ii., p. 183, No. 59. Weigel does not record this print, but describes another form of the subject, viz., a 'Pietà' (No. 38 of his sequence).

[$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

40.—The Deposition from the Cross.

In the centre stands the cross, from which have been disengaged the arms of the Crucified. Our Lord appears to drop into the arms of Joseph of Arimathea, who has mounted a ladder on the right hand to receive the body. Kneeling on the ground, to the left, before the cross is a man removing the nails from Christ's feet. Behind this man stand St. John and the Virgin.

Weigel does not record this subject. Passavant, vol. ii., p. 183, No. 60. [$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

41.—Christ placed in the Tomb.

The tomb lies obliquely in the foreground, the head of the tomb being on our right. At the latter place stands an attendant supporting the body of Christ by the shoulders, while another person assists at the feet. The deposition of the Crucified is carefully assisted by the grave-cloth, placed beneath the body as it descends into the tomb. On the farther side of the latter stand the B. Virgin and St. John, with two other

holy persons. The Virgin raises the right hand, as if marking the sorrow she feels, as she points with the left hand to the wound on the side of the Crucified. The disc of her nimbus is radiant. On the front of the head-dress of the female on our right of her is a peculiar mark, which, though we cannot interpret, means something beyond ornament, we suspect. On the head-dress of the man standing at the foot of the tomb is the signature I A ; this is not referred to by either Weigel or Passavant. On the left, in the background, is a hill, with buildings on its summit.

Weigel, vol. ii., p. 360, No. 39 ; Passavant, vol. ii., p. 183, No. 61. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

42.—The Descent to Hadés.

Christ stands on the right hand, draped in a loose tunic, and with cruciform nimbus. He bears in the left hand the standard of victory of the cross. He extends the right hand towards Adam and Eve, who with other holy souls are egressing from the domains of Purgatory, the flames of which burst forth above their heads. The broken battlements and gates of Hades are upon our left.

A is an impression from the original plate after the latter had been much worn and retouched; B is a photographic copy of the impression in the first state, which is in the Huth Collection.

Weigel, vol. ii., p. 360, No. 40; Passavant, vol. ii., p. 183, No. 62. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits. Copy.]

43.—The Resurrection.

From the tomb, which lies transversely across the print with the head to our left, our Lord rises forth with the banner of the cross and of victory, which he holds with the left hand. He raises the right hand in benediction, and places the right foot on the outer step of the tomb. Three soldiers in armour sleep by the sides of the tomb. The cover of the tomb lies across the upper part of the latter; on the cover by the soldier on the left may be observed the cipher A. Behind, in the background, are pointed elevations, with buildings on the right.

Weigel, vol. ii., p. 361, No. 41 ; Passavant, vol. ii., p. 183, No. 63. [$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

44.—The three Holy Women at the Tomb.

The tomb lies obliquely in the foreground, the head being on the right. Behind the tomb, at its foot, stands an angel raising the grave cloth with the left hand, and elevating the right

hand as if giving emphasis to what he is saying. At the right hand by the head of the tomb stand the three Maries. The middle one, the B. Virgin, raises with the right hand part of the grave-cloth, and supports with the other hand a vase of sweet spices. The Mary on the left hand supports with both hands her vase of precious contents. Between the angel and the last-mentioned female may be observed inthe background wattled fencing, beyond which rises a hill. The cover of the tomb lies across the latter, near its foot, and has marked on it at the further end the *omega* (ω) and on the near end *alpha* (α), the latter letter being indicated by the artist as near as possible to his usual manner when employing it as his own cipher. It is not unlikely therefore that, as Passavant first suggested, the cipher 𝔄 on the cover of the tomb in the 'Resurrection,' No. 43, just described, may be there the first of "I am Alpha and Omega, the first and the last" (Rev. i. 11), as well as implying the signature of the Master. The rest of the cover is overlaid by the grave-cloth.

Weigel, vol. ii., p. 361, No. 42; Passavant, vol. ii., p. 183, No. 64. [$2\frac{6}{8}$ in. × 2 in.] [Cut to limits.]

45.—Christ appearing to Mary Magdalene in the Garden.

Our Lord stands on the right hand, directed in action towards the left, where kneels before him Mary Magdalene. Christ is draped in a loose mantle open over the chest, and disclosing the left foot. The right hand is raised and extended towards Mary, while the left hand rests on the handle of a spade. A cruciform nimbus is present. Mary kneels on the left, draped in mantle and embroidered tunic, with nimbus over her high head-dress. She extends both hands towards the Master. Between the latter and Mary is the pot of precious ointment on the ground. The action takes place in a garden enclosed by a wattled fencing, within which is a single tree. Behind on the left is a hill, with buildings at the summit. Grass and herbage mark the foreground.

Weigel, vol. ii., p. 361, No. 43; Passavant, vol. ii., p. 183, No. 65. [$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

46.—Christ appearing to his Disciples.

Our Lord stands in the middle of a vaulted chamber, clad in a loose habit, and exhibiting the wounds in his hands and feet. A large cruciform nimbus is present. The disciples are ranged around our Lord. One disciple, on the left in the foreground, kneels with joined hands before him and looks up at Christ; another, on the right hand, prostrates himself in oriental manner before the holy apparition. On a plain margin below the

limitary line of the engraving are the words, in lower-case Gothic letters, "*pax vobis.*"

Weigel, vol. ii., p. 361, No. 45; Passavant, vol. ii., p. 183, No. 66. [$2\frac{7}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

47.—Christ at Table with the Disciples at Emmaus.

Our Lord sits at a round table behind and towards the right, within a small chamber. On each side of him sits a disciple. Christ has a cruciform nimbus, and is draped in tunic and chasuble-like mantle. The disciple seated on our right has removed the cap from his head, over which is a circular nimbus. He raises his joined hands before him. The disciple on the other side retains his head-dress, and places his hands before him, as if necessitating attention to what is taking place. Christ is breaking a loaf on the table before him, on which are other loaves and cups.

Weigel, vol. ii., p. 361, No. 44; Passavant, vol. ii., p. 183, No. 67. [$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

48.—The Incredulity of St. Thomas.

Christ stands on the right hand within a chamber, where before him kneels St. Thomas on the left. Our Lord is draped in a loose habit, open over the chest, and displaying the legs and feet. A cruciform nimbus is present. Christ supports with the left hand the cross and banner of victory. He raises the right hand towards St. Thomas, as the latter directs his right hand towards the wound in Christ's right side. St. Thomas is habited in loose drapery, and bears a plain nimbus. Three small circular-headed windows are represented in the background.

Weigel, vol. ii., p. 361, No. 46; Passavant, vol. ii., p. 183, No. 68. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

49.—The Ascension.

In the middle of the composition is a low hill, having impressed on the top the marks of the Lord's feet. Around the hill are grouped the kneeling disciples with the B. Virgin, who, with raised and joined hands before them, gaze up at the disappearing apparition of Christ, whose feet and margin of his garments are seen passing away from them into the cover of a cloud, from the edges of which proceed rays of light. The Virgin kneels adoringly on the right hand in front. The disciples bear plain nimbi.

Weigel, vol. ii., p. 361, No. 47; Passavant, vol. ii., p. 184, No. 69. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

50.—The Descent of the Holy Spirit.

The B. Virgin sits in the middle of the composition, directed in action towards the right. She is draped in mantle and tunic, and supports an open book upon her knees. Her nimbus has a radiant disc. By her side and behind her are arranged the disciples, reading and praying. Their nimbi are plain. They mostly turn, as they sit, to the right. Above them hovers the Holy Spirit, as a dove with outspread wings, and having a cruciform nimbus. Above the dove is a cloud emitting rays of glory, which descend upon the heads of the disciples.

There are two impressions of this print. A is an impression from an early state of the original copper. It has been coloured and illumined in gold, however, which detracts from it as an engraving simply. B is an impression from the plate after it had undergone some retouches.

Weigel, vol. ii., p. 361, No. 48; Passavant, vol. ii., p. 184, No. 70. [$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

51.—The Mass of St. Gregory.

On the right hand is an altar on which appears an apparition of the Crucified, accompanied by the instruments and effigies of the "Passion." St. Gregory, as celebrant, kneels with joined hands before the middle of the altar. An ecclesiastic on his left holds the saint's tiara; a deacon kneels on the right before the altar. Each ecclesiastic wears the conventual tonsure. An open book, chalice and candles are on the altar. Weigel does not believe 'The Mass of St. Gregory' to belong to this series of the "Passion." But from what he further states we do not think he had seen this engraving when he wrote his description of the series in the 'Anfänge.' Had he seen it, we do not think he could have refused, any more than we can, placing it with Passavant in its present locality.

Weigel, *op. cit.*, vol. ii., p. 356, No. 425; Passavant, vol. ii., p. 184, No. 71. [$2\frac{6}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

52.—The Last Judgment.

A photographic copy of an original impression in the collection of the late Henry Huth, Esq.

Christ is seated on a rainbow, in the middle, above the earth. He is draped in a loose mantle, open in the front, and displaying the wounds in his hands and side. A cruciform nimbus is present; from the right side of the head—to the spectator—proceeds the sword of judgment; from the opposite side runs the lily branch of mercy and peace. On our left hand kneels the B. Virgin in prayer for mercy and compassion on the

sinner, and on the right kneels John the Baptist, doing the same. On the ground between these intercessors for humanity the graves are opening, from which their tenants emerge.

Weigel, vol. ii., p. 361, No. 49; Passavant, vol. ii., p. 184, No. 72. [$2\frac{5}{8}$ in. × $1\frac{7}{8}$ in.] [Copy.]

53.—Death breaking the Bonds of the Tomb. The Ascent to Judgment.

Death, almost a skeleton, strides over an open grave lying obliquely in the foreground. The grave-stone, with a cross upon it, lies obliquely across the grave, which Death has burst open. Behind the further end of the cover of the tomb stands a shovel. From the right hand of Death proceeds a long waved scroll on which is inscribed, in Gothic characters, "Die quam hic." On a plain margin below the limitary line of the engraving is inscribed in two lines, in Gothic characters—

"O menshe maket dy bereet
Die doet sal kōme est stu weet."

Weigel, vol. ii., p. 361, No. 50; Passavant, vol. ii., p. 184, No. 73. [$2\frac{7}{8}$ in. × $1\frac{7}{8}$ in.] [Cut to limits.]

After a review of the several engravings of the "Passion" series which has been just described, the student will no doubt feel interested in learning what the comparative relations are which the units of the Museum sequence bear to such as go to form a series of choicer character than can be boasted of by the Museum.

With the object of enabling some judgment on this subject to be arrived at, Mr. Reid has carefully compared the Museum sequence with that in the collection of the late Henry Huth, Esq., a sequence which Mr. Reid considers to be generally of high character. The points to which, in the comparison, Mr. Reid deemed it advisable to direct attention were such as may be gleaned from the following notes made by that gentleman, and intrusted to the author by him at his request for record here.

The Life and Passion of Christ.—Engravings on copper (John of Cologne ?) in the British Museum and Huth Collections.

No. 5, Museum (Passavant, No. 24). *The Angelic Salutation.* Huth, first state. Museum, much worn and retouched; see drapery of angel and end of scroll.

No. 6, Museum (Passavant, No. 26). *The Visitation.* Museum, original; Huth, copy reversed, St. Elizabeth being on the left.

No. 7, Museum (Passavant, No. 27). *The Nativity.* Huth, very fine. Museum, worn and retouched; see drapery at foot of bed.

No. 8, Museum (Passavant, No. 28). *The Circumcision.* Huth, very fine. Museum, worn and retouched; see Virgin's drapery.

No. 9, Museum (Passavant, No. 29). *The Adoration of the Magi.* Huth, first state. Museum, worn and retouched; pupils to the eyes of the kneeling king added.

No. 10, Museum (Passavant, No. 30). *The Flight into Egypt.* Huth, first state. Musuem, worn and retouched.

No. 11, Museum (Passavant, No. 31). *The Massacre of the Innocents.* Huth, first state. Museum, worn and retouched; a church added in the distance.

No. 12, Museum (Passavant, No. 32). *Christ teaching among the Doctors.* Huth, first state. Museum, worn and retouched.

No. 13, Museum (Passavant, No. 33). *The Baptism of Christ.* A, Museum, earliest state of all; before Mr. Huth's, before the work on the mountain between the figures, before the shadow under the drapery of St. John; B, Museum, worn and retouched. Huth, between A and B.

No. 14, Museum (Passavant, No. 34). *Temptation in the Desert.* Huth, first state. Museum, worn and retouched.

No. 15, Museum (Passavant, No. 35). *The Marriage at Cana.* Huth, first state. Museum, worn and retouched; pupils added to the eyes of the three figures on the right, and the beard of Christ taken away.

No. 16, Museum (Passavant, No. 36). *Christ and the Woman of Samaria.* Museum, original and fine. Huth, reversed and without the plants.

No. 17, Museum (Passavant, No. 37). *Christ in the House of Simon.* Huth, first state. Museum, worn and retouched.

No. 18, Museum (Passavant, No. 38). *The Raising of Lazarus.* Huth, first state. Museum, worn and retouched; Christ's drapery at the lower part *white* in the first state.

No. 19, Museum (Passavant, No. 39). *Entry into Jerusalem.* Huth, first state. Museum, worn and retouched; pupils to the eyes of Christ, who looks right forward.

No. 20, Museum (Passavant, No. 40). *Christ purges the Temple.* Huth, first state; the kneeling Jew has eyes with pupils. Museum, worn and retouched; eyes undefined.

No. 21, Museum (Passavant, No. 41). *The Last Supper.* Huth, present. Museum, wanting.

No. 22, Museum (Passavant, No. 42). *The Washing the Feet of the Disciples.* Huth, original and fine. Museum, A, original, but worn in parts; B, original, but retouched and added to; C, copy reversed.

No. 23, Museum (Passavant, No. 43). *Christ on the Mount of Olives.* Huth, first state. Museum, worn, blurred, and retouched.

No. 24, Museum (Passavant, No. 44). *Christ and the three Sleeping Soldiers.* Huth, first state. Museum, worn and retouched.

No. 25, Museum (Passavant, No. 45). *Christ betrayed.* Huth, first state, fine. Museum, worn and retouched.

No. 26, Museum (Passavant, No. 47). *Christ before Annas.* Huth, first state. Museum, worn and retouched.

No. 27, Museum (Passavant, No. 46). *Christ before Caiaphas.* Huth, first state and fine. Museum, worn and retouched.

No. 28, Museum (Passavant, No. 48). *Christ before Pilate.* Huth, first state. Museum, worn and retouched.

No. 29, Museum (Passavant, No. 49). *Christ before Herod.* Huth, first state. Museum, worn and retouched.

No. 30, Museum (Passavant, No. 50). *Christ brought a second time before Pilate.* Huth, present. Museum, wanting.

No. 31, Museum (Passavant, No. 51). *Christ blindfolded.* Huth, first state. Museum, worn and retouched.

No. 32, Museum (Passavant, No. 52). *Christ scourged.* Huth, first state. Museum, worn and retouched.

No. 33, Museum (Passavant, No. 53). *Christ crowned with Thorns.* Huth, first state, fine. Museum, worn and retouched.

No. 34, Museum (Passavant, No. 54). *Christ shown to the People.* Huth, first state, fine. Museum, worn and retouched.

No. 35, Museum (Passavant, No. 55). *Pilate washes his Hands.* Huth, first state. Museum, worn and retouched.

No. 36. Museum (Passavant, No. 56). *Christ bearing his Cross.* Huth, first state, fine. Museum, worn and retouched.

No. 37, Museum (Passavant, No. 57). *Christ stripped of his Garments.* Huth, first state. Museum, worn and retouched.

No. 38, Museum (Passavant, No. 58). *Christ nailed to the Cross.* Huth, first state and fine. Museum, worn, retouched, and blurred.

No. 39, Museum (Passavant, No. 59). Huth, wanting. Museum, present.

No. 40, Museum (Passavant, No. 60). *The Taking-down from the Cross.* Huth, first state and fine. Museum, worn and retouched.

No. 41, Museum (Passavant, No. 61). *Christ placed in the Tomb.* Huth, first state and fine. Museum, worn and retouched.

No. 42, Museum (Passavant, No. 62). *The Descent into Hades.* Huth, first state and fine. Museum, wanting.

No. 43, Museum (Passavant, No. 63). *The Resurrection.* Huth, first state and fine. Museum, worn and retouched.

No. 44, Museum (Passavant, No. 64). *The Three Holy Women at the Tomb.* Huth, first state and fine, but slightly injured. Museum, worn and retouched.

No. 45, Museum (Passavant, No. 65). *Christ appearing to Mary in the Garden.* Huth, first state and fine. Museum, worn and retouched.

No. 46, Museum (Passavant, No. 66). *Christ appearing to his Disciples.* Huth, first state and fine. Museum, worn and retouched.

No. 47, Museum (Passavant, No. 67). *Christ at Emmaus.* Huth, first state and fine. Museum, worn and retouched.

No. 48, Museum (Passavant, No. 68). *The Incredulity of St. Thomas.* Huth, first state and fine. Museum, worn and retouched.

No. 49, Museum (Passavant, No. 69). *The Ascension.* Huth, first state and fine. Museum, worn and retouched.

No. 50, Museum (Passavant, No. 70). *The Descent of the Holy Spirit.* Huth, second state. Museum, A, an earlier state than Mr. Huth's, proving that the series was twice retouched; B, worn and retouched.

No. 51, Museum (Passavant, No. 71). *Mass of St. Gregory.* Huth, wanting. Museum, present.

No. 52, Museum (Passavant, No. 72). *The Last Judgment.* Huth, present. Museum, wanting.

No. 53, Museum (Passavant, No. 73). *Death bursting the Tomb, etc.* Huth, first state and fine. Museum, worn and retouched.

No. 17. The Angelic Salutation—Lower Germany, latter part of the 15th Century.

The B. Virgin kneels on the left-hand before a reading-desk placed obliquely by an open window. She turns round to receive the announcement of the angel Gabriel, who kneels at an open doorway on the right hand. The Virgin raises her hands as if in wonder. She is draped in mantle and tunic, the latter lying in copious folds on the ground. A nimbus is around the Virgin's head. Within the nimbus the Holy Spirit as a dove has descended from a ray of light, which enters by the window behind the Virgin. On this ray descends also a diminutive figure bearing a cross. The angel holds a sceptre in the right hand, around the sceptre runs a scroll devoid of inscription.

The ground of the chamber is pavemented in perspective. The upper corners of the engraving have been rounded.

Passavant has described this work (vol. ii., p. 212, No. 4), and remarks, "Beau travail de la basse Allemagne."

There is not any mark nor signature on this work, and Passavant places it among the "anonymous masters of the 15th Century," of Lower Germany. We think, however, it may be fairly associated with the works of the present Master.
[$2\frac{7}{8}$ in. × $2\frac{1}{8}$ in.] [Cut to limits.]

AG

ALBRECHT GLOCKENDON.

Since the time of Sandrart the prints marked with the ornamental ciphers A G have been generally attributed to one Albrecht Glockendon or Glockenton, a member of a family of wood-cutters and illuminators, working at Nürnberg during the second half of the 15th and early part of the 16th Centuries. Since, however, two of these engravings—'Christ on the Cross' (Passavant, vol. ii., p. 127, No. 28) and the 'Arms of the Bishopric of Würzburg and of the Bishop of Scherenberg' (Bartsch, vol. x., p. 56, No. 34,) in the 'Liber Missalis Herbipolensis,' and the 'Ordo divinorum secundum Chorum Herbipolensem'—were originally published by Georg Ryser at Würzburg in 1479 and 1484, it might be concluded that "the Master himself lived at that town [Würzburg], but art history is silent upon such a circumstance. We are made acquainted, however, by the archives of a Würzburg Brotherhood, with an 'aurifex,' named Ambrosius Gumplein, of whom Scharold ('Würzburg und seiner Umgebungen,' S. 173) found mention under the year 1460. The date of the archives alluded to is 1486. The goldsmith Ambros Gumplein recalls to mind the Adam Gamperlein to whom at the time of Christ the prints bearing the letters A G were attributed. (Nagler, 'Monogrammisten,' vol. i , p. 303, No. 613.)"

It is noteworthy that the prints of our present Master were among the first destined in Germany to ornament books. He is supposed by some writers to have been a pupil of Martin Schongauer. He certainly copied much from Schongauer, and in one or two of his works his manner is not by much unworthy of that Master. In general, however, he worked in a more meagre style, and more like that of an artist who was originally a goldsmith engraver. Passavant states (vol. ii., p. 127) that there is at Basle an impression from a niello by A. G. (in *reverse*). This would support such an opinion. The impression is but a fragment (Passavant, vol. i., p. 341, No. 763), though more than four inches high and two inches wide. It is stated to be a "belle pièce, et d'un bon travail."

The following is Duplessis' criticism on the present Master: "Albert Glockenton evinced his admiration for Martin Schongauer by copying some of his works. In spite of the trouble he took in these reproductions, he could not arrive at rendering the exact expression of his models; and the drawings of the Master lose in their translations by the graver that character of *inconsiderateness* which gives to him so much charm. Glockenton did not confine himself solely to the modest *rôle* of a copyist. He executed plates after his own designs, but he gave no proof in them of any originality. The prints of Martin Schongauer, which he had closely studied, were always so present before him when he desired to fix his own composition on the copper that he could not easily re-acquire his own independence. His drawing is sufficiently precise, but his technic is hard, dry, sometimes a little harsh, and does not in the least resemble that of the artist of whom he never ceases to dream" ('Histoire de la Gravure,' p. 241; Paris, 1880). On the whole we think M. Duplessis scarcely does justice to Glockendon, for whom M. Renouvier has better words: "Of this artist's origin not much is known—less indeed than that of some wood-engravers of the like name, who reached to the 16th Century, but were of less importance than the oldest of their family. All that his works (Bartsch, vol. vi., p. 344) teaches is, that he was a pupil of Martin Schongauer. He has copied from him five chief pieces or series; he has engraved another 'Passion' sequence which, although an imitation of the same Master, may pass for original, and also some other pious subjects very difficult to be met with. In the 'Passion' the delicacy should be noticed with which he has treated the somewhat meagre forms, with their puerile airs. The 'Adoration of the Kings,' which passes for his *chef-d'œuvre*, is to be found in the British Museum as a fragment only. It appeared to me, however, to merit his reputation. The figures are of pronounced but graceful action, their expression, though small, being full of softness. The composition is ingenious, with well-disposed planes, and the engraving is sober and very loose. The 'Calvary' which Bartsch indicates as the chief and most finished work of the Master has appeared to me in comparison heavy and cold. It is one of the prints that Zani desired to ascribe to the Italian miniaturist Gherardo, but the piety of the Abbé has here allowed itself to be deceived. I regret not having been able to meet with the other print; further, whatever may be the fidelity with which the engravings of Gherardo (whom we know only from the account by Vasari), may have translated Martin Schongauer, it may be taken for certain, that they had neither the manner or the delicacy which we may assign to Glockenton."

The reader may refer to Zani, 'Enciclopedia,' pt. ii., vol. viii., p. 56.

No. 1. The Arrival of the Three Magi of the "Adoration"—Upper Germany, latter part of the 15th Century.

We have here only, unfortunately, a little more than half of an engraving, which is one of the choicest works of the Master. The subject represented is the arrival of Caspar (King and Magus of Tarsus), Melchior (King and Magus of Arabia and Nubia), and Balthasar (King and Magus of Saba), bringing gold, frankincense and myrrh. The holy Infant, to whom these are offered, as also the angels, the B. Virgin, Joseph, and two other persons, are on that part of the engraving which has been here cut away. Nagler remarks ('Monogrammisten,' vol. i., p. 304, No. 1): "'The old impressions are very beautiful, and reveal an artist who knew how to employ the graver with as great delicacy and surety as did Martin Schön. At an after period the plate became quite disfigured by 'retouching,' of its original purity scarcely a trace being left."

The signature is below in the middle.

[$5\frac{5}{8}$ in. × $7\frac{1}{8}$ in.] [Cut.]

No. 2. A "Passion" Sequence—Upper Germany, latter part of the 15th Century.

A double set (A-B) of a series of twelve engravings representing the "Passion" of our Lord.

One set (A) is composed of impressions before the plates were reworked, the other set (B) is made up of impressions from the plates, after they have been re-engraved by an unskilful person, who has placed his signature I S at the right-hand lower corners of the prints. The older impressions in early states are, as Nagler observes, very fine, and evidently the work of a Master who knew how to manipulate the graver in a manner not unworthy of Martin Schongauer. From the reworking of the monogrammist I. S. the original plates became quite metamorphosed, scarcely a trace being left of their original beauty. That re-toucher not only spoilt the technic of the original Master, but in Nos. 8, 9, 10, 11 and 12 of this series added accessories still further proving his incapacity.

According to Nagler the third state of this series of the "Passion," which has German text on the *versos* of the prints, belongs to the following work: 'Historia von dem Bittern leiden Sterben und Frewdenreichen Aufferstehung unsers hochverdienten erlösers und haillands Jesu Christi,' etc. (Tübingen 1629, 4). In the preface to this work, Wilhelm Friseum, the Tübingen bookbinder and editor, informs the reader that "the edition, and particularly the representations of the precious Passion of Christ in copperplate engravings, though they may

not be very subtle, are yet very old, and therefore well worth possessing."

Series A.—Impressions from the Unworked Plates.

1. Christ's Entry into Jerusalem.
2. The Last Supper.
3. Christ on the Mount of Olives.
4. The Betrayal.
5. Christ before the High Priest.
6. The Flagellation.
7. Christ mocked and buffeted (wanting in this set).
8. The Bearing of the Cross.
9. Christ on the Cross.
10. The Entombment.
11. The Descent into Hades.
12. The Resurrection.

Series B.—Impressions from the Reworked Plates.

The numbers refer to the like subjects in series A. No. 7 (wanting in series A) is here present.

The signature of the Master as A. G. is below in the middle. On the impression from the reworked plates the signature also of I S is at the lower right-hand corner. The damages and repairs to which some of the prints have been subjected have caused these signatures to be more or less obliterated in such instances.

Described by Bartsch, vol. vi., p. 345, No. 2–13; Ottley, vol. ii., p. 689, No. 2–13; Nagler, 'Monogrammisten,' vol. i., p. 304, No. 2–3. [Average $4\frac{6}{8}$ in. × $4\frac{2}{8}$ in.]

[Some with small margins; some more or less cut.]

No. 3. Christ on the Cross—Upper Germany, latter part of the 15th Century.

One of the more important and complete works of the Master.

A double action is here represented. In the middle distance on our left hand is Jerusalem, from the gates of which the procession is passing on to Calvary. Christ, bearing his cross, is being buffeted and dragged forwards by the attendants. Behind the chief processional group follows another one of holy women. From the foreground rises a cross in the middle of the composition. On it is the Crucified; life has departed, the head falls over on the right shoulder. The loin cloth is large, an end of it waving on each side. At the foot of the cross kneels Mary Magdalene, on the left, grasping the cross with both hands. She looks up at our Lord's feet, near which

she has placed her left hand. Her drapery is close-fitting about the body; she wears a turban; the hair falls in a few large curls below the shoulders. Beside the Magdalene and more to our left stands the B. Virgin. She looks sorrowfully downwards, having the hands joined before her, which support some of the drapery at her waist. Her mantle seems to join with that of the Magdalene in lying in copious folds on the ground. Behind the Virgin, and between her and the Magdalene, stands St. John. He looks up at the Crucified as he joins the hands before his chest. Behind the group and to our left stand three holy women, the foremost of whom puts forward her right hand, as if to support the Virgin. On the opposite side of the cross is a group of armed men. One venerable person points up at our Lord, while he turns round to address another man, who is seen in profile on the extreme right. The man pointing bears a very long sword, pressed obliquely against his body by his left arm. The point of the sword is downwards, the handle resting against the man's left shoulder. The person addressed rests the left hand on the top of a staff or club-like weapon. Behind this group in front rise the spears of some soldiers. The landscape is hilly, with clumps of trees here and there. The point of sight is placed very low in the composition.

This highly-finished work of the Master—finished indeed much in the style of Martin Schongauer—originally appeared in the 'Liber Missalis Herbipolensis,' printed at Würzburg in 1484, and formed, we believe—but are not sure—the centre of page 23. The impressions which have been obtained from the work mentioned are much sharper than such as afterwards appeared separately. The signature of the Master as A. G. is below in the middle.

Described by Bartsch, vol. vi., p. 349, No. 14; Ottley, vol. ii., p. 691, No. 14; Nagler, 'Monogrammisten,' vol. i., p. 305, No. 14. [10⅞ in. × 7½ in.] [Cut.]

No. 4. Christ bearing the Cross—Upper Germany, latter part of the 15th Century.

A copy of the large engraving by Martin Schongauer, Bartsch, vol. vi., p. 128, No. 21, and No. 11 of that Master in the present Catalogue.

"Bartsch declared this print [the present copy, signed A. G.] to be the work of Wenzel von Olmütz, which the Master A. G. retouched, and placed thereon his own signature. This statement became generally accepted, and thus it continues in every catalogue that Wenzel's print in its second state bears the initials of Albert Glockendon. But according to Bartsch the

copy by W. von. Olmutz is 16 in. 6 lines wide, and that allotted to A. G. is only 15 in. 6 lines in width. This difference is noteworthy, and proves that the statement cannot apply to one and the same plate. We must therefore accept the existence of two different prints, one of which, bearing the letter W., belongs to Wenzel von Olmütz, the other, with A. G., to our present Master. Of such a plagiarism by A. G. as here related it is difficult to be convinced." (Nagler, 'Monogrammisten,' vol. i., p. 305, No. 15.)

The signature is below, a little to the right hand, as A. G.

The present copy is described by Bartsch, vol. vi., p. 350, No. 15; Ottley, vol. ii., p. 691, No. 15; Nagler, 'Monogrammisten,' vol. i., p. 305, No. 15.

[11½ in. × 16⅝ in.] [Cut.]

No. 5. The Death of the Virgin—Upper Germany, latter part of the 15th Century.

A close copy of the well-known engraving by Martin Schongauer, No. 33, p. 134, vol. vi., and No. 24 of this Master's works in the present Catalogue. Old impressions of the present engraving are of considerable strength and beauty; later the plate was unskilfully retouched.

The signature is below in the middle.

Described by Bartsch, vol. vi., p. 351, No. 17; Nagler, 'Monogrammisten,' vol. i., p. 306, No. 17.

[10 in. × 6⅝ in.] [Minute margin.]

No. 6. The Wise Virgins—Upper Germany, latter part of the 15th Century.

Copies of four of the five 'Wise Virgins' engraved by Martin Schongauer, No. 77–81, of Bartsch, vol. vi., p. 153, and No. 54 of the present Catalogue. In this copy series No. 18 (or No. 77 of Schongauer's sequence) of Bartsch, vol. vi., p. 352, is wanting.

The signatures are below in the middle.

[4⅝ in. × 3⅜ in.] [Cut.]

No. 7. The Foolish Virgins—Upper Germany, latter part of the 15th Century.

Copies of two of the five 'Foolish Virgins' engraved by Martin Schongauer, No. 82–86 of Bartsch, vol. vi., p. 154, and No. 55 of the present Catalogue.

Described by Bartsch, vol. vi., p. 353, No. 23–27; Nagler, 'Monogrammisten,' vol. i., p. 306, No. 23–27.

The latter writer observes: "The older impressions of these

'Wise and Foolish Virgins' show great firmness of stroke and powerful colour. From the retouch to which the plates were subjected, the later impressions have something uncertain and flat in their series of strokes."

The signature is below in the middle.

[$4\frac{5}{8}$ in. × $3\frac{3}{8}$ in.] [Cut.]

WOLF HAMMER.

WAH, WXH

UPPER GERMAN SCHOOL, LATTER PART OF FIFTEENTH CENTURY.

Wolf (or Wolfgang) Hammer was an engraver in active work at Munich during the last quarter of the 15th Century. He was also, along with other masters, engaged in furthering the canonical books published by Michael Ryser or Reyser at Eichstädt, these books being adorned with copperplate engravings. In his style of drawing and technic he approaches to a certain extent Martin Schongauer, though his manner is somewhat clumsy. Several of Schongauer's works, and also of A. Glockendon, have been copied directly by him.

No. 1. **The Apostles**—Upper Germany, last quarter of the 15th Century.

Six figures of the apostles, with the weapons of their martyrdom, standing on low hillocks.

These figures are copies in reverse from a series of the 'Twelve Apostles' by Martin Schongauer, No. 25 of this Master's works in the present Catalogue, and form No. 13–24 of vol. vi., p. 403, of Bartsch. See also Passavant, vol. ii., p. 129, No. 13–24.

The apostles here represented are :—

A. St. James the Greater.

B. St. Bartholomew.

C. St. James the Less. Of this print there are two impressions : C 1, an impression from an early condition of the original metal, the impression having been cut down. C 2 is an impression from a used state of the plate, but having the plate-edge mark visible.

D. St. Matthew.

E. St. Simon. Of this print there are two impressions, viz., E 1, an impression from an early condition of the original

metal plate, but the paper of impression cut down; and E 2, an impression from a later and worn condition of the plate, but the paper of impression having the plate-edge apparent.

F. St. Paul. This print probably ornamented a book of devotions. Colour has been carefully applied.

The mark and signature are below on all the prints.

[Normal size, $3\frac{5}{8}$ in. × $2\frac{3}{8}$ in.] [Some cut.]

No. 2. **The Garden of Love**—Upper Germany, latter part of the 15th Century.

An important work of the Master, and a very scarce and curious print.

Within a low-walled garden-like enclosure four persons are seated at a table on our left hand. The group is composed of two youths and two maidens enjoying a repast. One youth is offering a cup to the female sitting beside him, who appears to reject it, but allows her right hand to be engaged by the youth at the same time. The other young man plays on a mandoline. On the table at which they are seated are cups, flowers, dishes and other objects. Before the table and in the immediate foreground to the left is a youth filling a goblet with water from a spring. On the extreme right hand in the foreground a young man and woman are seated on a low bank talking to a youthful couple who stand in front of them. The youth seated with the maiden has his right arm around her waist. In the middle and on a more backward plane another youth advances towards the young man stooping at the spring. He bears a cup in his extended right hand, as though he desired it to be filled with water. At a point on the right hand still more backward, and at the angle of the garden wall, a female holds a man in a fool's cap by one of its ears or horns with the left hand, while she places the right hand in the purse or satchel at his side. This man seems about entering the enclosure by a gateway having a pent roof, and is clearly having to pay for his amusements. Beyond the garden wall and on our left hand rises a rocky eminence having a castle on its summit. Along the roadway from the castle descends a young man riding a horse with a pillion on which is seated a young woman, whose back is turned to the spectator. In the background on the right hand is a two-towered château within a moat or river on which float swans and several bathers. A woman looks out upon them from an open window between the towers of the building. The river runs far away behind in the distance towards a hilly country. On the farther right-hand bank of the stream are five military tents, before which joust some soldiers, while lower down other soldiers are about to cross the river on

horseback. In the sky at the right-hand corner of the print a falcon attacks another bird. Trees and shrubs having globular masses of foliage may be seen at different spots, and much grass is indicated as being in the enclosure.

The costume of the figures is marked and peculiar. Tight hose, pointed long-toed shoes, high-waisted tunics, ungraceful head-dresses to the women, but not inelegant skirts to the draperies, etc., may be noted. Such are the main features of this peculiar composition, which would appear to tell a story of some significance to the ingenious inquirer.

A facsimile copy of full size of this print has been given by M. Gutekunst in his useful series of copies of the works of the old master-engravers. In the text accompanying it are the following remarks, *inter alia :* " Wolfgang Hammer, who worked at Munich during the last quarter of the 15th Century, belongs to the numerous imitators and copyists of the great painter and copper-plate engraver Martin Schongauer, and would as such hold but an inferior position had he not produced, besides his copies after Schongauer and Glockenton, a print which must be reckoned as amongst the most interesting works of the latter part of the 15th Century on account both of its subject and its purely artistic relations. This print is the so-called 'Garden of Love.' It is true that the technic of it in itself cannot justly claim any particular praise—on the contrary, it is far stiffer than, *e.g.*, that of Martin Schongauer or Israhel van Meckenen. Indeed, if we disregard the figurative character of the work, it is almost primitive in its style. On the other hand, such importance is bestowed on the landscape elements—an importance not attached to those of any other contemporary engraving—as to justify us in regarding the work as one of the earliest, though admittedly most incomplete, attempts at landscape engraving. . . . In relation to the costume also the engraving before us is very interesting. The artist has closely followed the dress adopted by the fine gentlemen of South Germany about the year 1480. The artificially-curled locks, often falling to the shoulders, surround a beardless face; the 'figure-head coatee' [Schecken-Röchen], cut away in front, sometimes quite devoid of an abdominal portion, sometimes reaching only to the hip-joints, spans as closely as possible the laced-in figure. The sleeves, slashed on the outer side, and generally falling but little beyond the elbows, allow of the fine material of the shirt as well as the whiteness of the skin being admired. The knitted hose are tight to bursting, that they may show off as much as possible the well-formed legs; the feet are clad in shoes with long pointed toes. To these features may be added the little cloak that covers the back only on necessity, and the plume of herons' feathers placed in either the

cap or on the band around the head. All these arrangements went to the making up of a regular dandy, as he strutted about the streets of an imperial city of Southern Germany from the years 1460 to 1490. More modest and suitable is the dress of the ladies, in which, besides the deeply cut-out parts at the breast and neck, the skirt gathered high up on the chest and the long train are characteristic."

See Passavant, vol. ii., p. 131, No. 32.

The signature and mark are below in the middle.

[$14\frac{6}{8}$ in. × $11\frac{6}{8}$ in.] [Cut to limits.]

No. 3. **The Arms of the Bishoprick of Eichstädt and of an Archbishop of the same place—Upper Germany, last quarter of the 15th Century.**

Two armorial bearings have been engraved on one and the same plate. The bearings on the left hand are those of the Bishoprick of Eichstädt; those on the right are the arms of William of Reichenau, an Archbishop of Eichstädt, who died in 1496.

According to Passavant, an earlier state of the print than the present one may be found in the 'Statutes of the Diocese of Eichstädt,' or a state at least in which the signature of the Master is absent. A reduced form of it also is to be seen in the 'Missal of Eichstädt.' A copy on wood also exists, in which some variations have been adopted.

The present engraving has been described by Bartsch, vol. vi., p. 405, No. 26. See Passavant also, vol. ii., pp. 130–131, Nos. 26 and 33.

Our present Master has evidently imitated in this work the print by the Master of 1466 of the arms of the Bishoprick of Würzburg and of Rudolph of Scheerenberg [H 86, p. 197].

The signature and mark are below near the middle.

[$6\frac{1}{8}$ in. × $7\frac{1}{2}$ in.] [Cut.]

NICOLAUS ALEXANDER MAIR.

MAIR. 1899.

Nicolaus Alexander Mair belonged to a family of artists living at Landshut in Lower Bavaria. He was both painter and architect as well as engraver, and appears to have worked between 1492 and 1520, in which latter year he died. "Mair," writes Passavant (vol. ii., p. 156), "often covered his engravings with a brownish or greenish-grey tint, in order to heighten them afterwards by high lights of opaque colours, white and yellow, laid on in a very delicate manner, thus imitating his own drawings, of which an example may be seen in the composition of a 'Christ presented to the People' preserved in the collection at Munich. Other drawings belonging to the same epoch are after the like manner, and of which these prints of Mair have all the appearance. To these drawings probably is due the origin of the 'chiaroscuros,' executed at the same time in Upper Germany by means of several wood-blocks. Mair always manages his graver with address, sometimes with much dexterity, but often also in a rather rude manner."

Some of Mair's prints, as, for example, 'Christ among the Doctors in the Temple,' the 'Flagellation' and the 'St. Barbara' of the present series, have been worked off from soft metal plates engraved *in relief*, after the manner of wood engraving. The coloured impressions appear to have been stained after the impressions had been worked off, and not to have been printed at once, as perhaps might be supposed, on coloured paper. Mair has been associated as a scholar, by different writers, with Michael Wohlgemuth, Martin Schongauer and Israël van Meckenen.

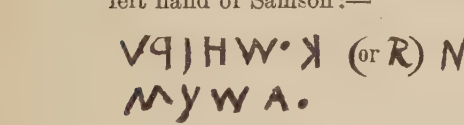
The following is the opinion of M. Duplessis, of the Paris Cabinet. "Another artist of this epoch, who is known under the name of Mair because this word is to be found inscribed in full at the bottom of a certain number of plates engraved evidently by the same hand, appears to us to have been an imitator of Israël van Meckenen rather than a disciple of Martin Schongauer. The plates we have met with accompanied by this signature represent scenes of interiors and of costumes. The figures, draped in the fashion of the 15th Century, are meagre and scanty, poor in design, and drawn in a mediocre way. Here the historian will find more to learn than will the artist; and

the prints of Mair, which are of excessive rarity, are worthy to occupy in the history of art only an obscure place." ('Histoire de la Gravure,' etc. Paris, 1880, p. 244.)

No. 1. **Samson carrying away the Gates of Gaza**—Last decade of the 15th Century.

Described by Bartsch, vol. vi., p. 363, No. 2; Ottley, vol. ii., p. 695, No. 2; Nagler, 'Künstler-Lexicon,' vol. viii., p. 203, No. 2.

A facsimile is given in the collection of 'Heliogravures by the Amand-Durand Process,' vol. vii., plate 18, from an original in the possession of M. Lemarie. The signature is below, on a tablet at the lower left-hand corner of the engraving. We would here direct particular attention to another inscription, which, as far as our knowledge extends, has not hitherto been noticed. The surcoat worn by Samson has, it may be observed, a border along the bottom and the division at the side. Within this border are the following letters—as we doubtfully read them—beginning at the border below the left hand of Samson:—



What may be their signification, or even the actual letters in some instances, is beyond our power to decipher.

[9⅜ in. × 6 in.] [Cut.]

No. 2. **Samson and Delilah**—Upper Germany, last decade of the 15th Century.

Described by Bartsch, vol. vi., p. 363, No. 3; Ottley, vol. ii., p. 696, No. 3; Nagler, 'Künstler-Lexicon,' vol. viii., p. 203, No. 3.

The signature is below, on a tablet placed at the base of a pillar.

The paper of the impression has been stained a light green colour. Passavant makes mention of an impression preserved in the Imperial Library at Vienna in which the colour of the paper is brown, with the high lights in white. He alludes to another, also, which is at Frankfurt, where the paper is greenish-grey, the high lights of the architecture being yellow, and those of the figures white. Further, the sky horizon is of an orange hue, to indicate daybreak—"ce qui offre un ensemble d'un effet très pittoresque." (*Op. cit.*, p. 157.)

[8⅝ in. × 6⅝ in.) [Cut.]

No. 3. A "Nativity"—Upper Germany, latter part of the 15th Century.

Below the large arched entrance to a by no means despicable habitation kneels the B. Virgin, holding the infant Saviour in her right arm. She is draped in mantle and tunic, part of the former lying in flattened folds gracefully upon her head, the long hair of which waves down below the shoulders. She presses gently the right cheek against the left cheek of her Son. The latter is closely swathed, and bears a circular nimbus, as does his holy Mother. By the side of the latter lies, on our left hand, a wattled basket, which is to serve as a cradle for the holy Child. An angel kneels in adoration on a step of the entrance on the left hand, gazing up with joined hands at the holy group. On the left hand, on a more distant plane, Joseph leans over a low door, holding a lighted candle in the right hand, and placing the left hand above it, as if partly to protect it from draught and partly to shield his eyes from its glare, as he looks towards the holy Mother and her Child. To the right, on a still more distant plane, an ox and an ass look over the low trellised hatch of a stable, through a lateral window of which gazes a husbandman, having a clubbed stick resting against his shoulder. Over the parapet of the building where St. Joseph appears leans an angel, who looks down on the scene below.

Close by him in the heavens appears the "star in the east," sending down a long ray which pierces a planked shed of the stable and reaches the edge of the nimbus of the holy Child. In the background above the stable are the towers of some important buildings. In a niche above the lateral column which supports on each side the arched entrance of the habitation is the figure of a man in armour advancing with a lance. Below at the base of each column is the figure of a man commencing to climb up the clustered pillar. Below in the middle, on the front of the entrance-step, is the word Mair; above, by the pendant of the arch, is the date 1499.

A facsimile of this print is given in the Amand-Durand collection of 'Heliogravures,' plate 37, vol. vi.

Described by Bartsch, vol. vi., p. 364, No. 4; Ottley, vol. ii., p. 696, No. 4; Passavant, vol. ii., p. 157, No. 4. The latter writer observes: "The Cabinet of Paris possesses an impresssion of this print, the lights of which are heightened with white, with much address, on a brownish ground. . . . A copy, also in reverse, without date and signature exists of this print." The British Museum has one of much the same character, viz., impression B.

[$7\frac{7}{8}$ in. × $5\frac{3}{8}$ in.] [Cut nearly to limits.]

No. 4. The Adoration of the Magi—Last decade of the 15th Century.

Described by Bartsch, vol. vi., p. 364, No. 5; Ottley, vol. ii., p. 696, No. 5; Passavant, vol. ii., p. 158, No. 15; Nagler (but not correctly), 'Monogrammisten,' vol. iv., p. 494, No. 2.

The signature is below, on a tablet at the lower right-hand corner. [4½ in. × 6⅞ in.] [Margin.]

No. 5. The Virgin and Child with an Angel.

Within a chamber of architectural character a stone bench runs horizontally across its lower third. A mattress and cushion are on the bench, and on them sit the B. Virgin and infant Saviour. The former is on our left hand, draped in mantle and tunic and a rather graceful head-dress, formed from the mantle. A nimbus is present. The holy Mother turns a little to our right and towards her Divine Son, who leans forward towards her as he extends the right arm and hand towards the left hand of his mother, with which she raises a portion of her drapery, and on the same supports her Son's arm. The Virgin's right hand is also extended towards her Son. The infant Saviour, seated on a cushion on our right, is undraped, and places the left hand on his left knee. A nimbus is present.

In the background and behind the stone bench is a wide opening, divided in the middle by a column of ornamental character. On the right of the column appears an angel, who looks down on the infant Christ, the right wing of the angel passing behind the central column of the opening, the left one entering the opening at its upper part.

The signature is below, on a tablet at the lower right-hand corner of the print. The paper of this impression has been stained a light green colour.

[6½ in. × 4⅛ in.] [Margin.]

No. 6. Christ among the Doctors in the Temple—Upper Germany, last decade of the 15th Century.

In a vaulted part of the temple sits the youthful Christ, on a seat within a niche, and below a canopy high up on the right-hand side of the composition. He appears as if commenting on a book which is placed on his right knee. Before and below the steps of this raised seat are four doctors seated, arguing and referring to a book held by the one most to the left. The doctor most to the right has, in the height of argument, risen from his seat, and signalises his conclusions by touching them off on his fingers. In the background and to the left of Christ are two doctors, and beyond them other two, who are

just entering the temple. On the left, on a level with the four seated doctors below, is the entrance-door of the chamber of the temple. Through it Mary and Joseph are about to enter, as Joseph has recognised Christ, towards whom he points as he looks back, to signify his discovery to Mary. The latter—like her son—is provided with a nimbus. Above the doorway through which Mary and Joseph are entering is the figure of a seated man wearing a turban, within a niche. On the stonework above the latter is the date 1499 in *reverse*. In the foreground on the right hand, and below the steps of the temple, lies a dog with its head to our right. On the front of the second step leading to the entrance doorway of the chamber is the signature Mair, on a tablet. A thistle-like and another plant are in the foreground on the right.

The original metal plate yielding the impression was engraved in relief. The paper of impression has been stained light green. [10⅞ in. × 6⅞ in.] [Small margin.]

No. 7. The 'Flagellation.'

Christ is being bound by the arms and right leg to the central column of a vaulted chamber, while he turns slightly round towards our right, where stands the man who is binding him. Our Lord has a bordered nimbus, and is provided with a loin-cloth. A man on the left is about to strike him with a rod. Before, and to the right of the man who is securing Christ to the pillar, kneels a third man, who makes faces at Christ. To the left and on the second step of the chamber sits a man tying up the switches of his rod. On the left stands a superior attendant, at a doorway of the chamber, by which sits a guard having a sword across the knees. At the opposite side of the chamber a man leans over the sill of a window as he looks on. At the ends of the two middle pendants of the roof of the chamber are curved shields without blazon. The signature Mair is on a tablet placed on the face of the first step of the entrance to the chamber. A double border encloses the composition.

The original plate was of soft metal engraved in relief. The impression has been stained of a light green colour.
[10⅝ in. × 7⅜ in.] [Cut to limits.]

No. 8. St. Anna with the B. Virgin and Infant Christ—Upper Germany, last decade of the 15th Century.

Within a mongrel kind of Gothic niche, having a vaulted pendant roof, stands St. Anna before the balcony of the niche, and is seen in half-length figure. By her right side the B. Virgin sits on the sill of the balcony, and is seen in profile as she turns towards St. Anna. The Virgin supports erect on the

right flexed thigh the infant Christ, who thus stands between his mother and St. Anna. The latter is draped in mantle and tunic, the former contributing to compose the head-gear. The tunic is girded at the waist, and its cuffs are close-fitting and ornamented. A nimbus, with ornamental border but plain disc, is present. The head is inclined over the right shoulder as St. Anna looks down with tender expression on the holy Child. The Virgin is draped in mantle and tunic, and bears a nimbus, with ornamental border but plain disc. The hair is very long and abundant, but kept close over the head and around the brow by a fillet with jewel in front. The holy Mother looks towards the infant Jesus as she supports him by placing her right hand in the Child's left axilla. The infant Jesus is undraped, and bears a nimbus with plain border; he extends the right arm towards the Virgin. On each side of the group rises a column from the top of the balcony supporting the canopy of the niche. Behind each column stands an angel, who places one arm around the column and brings the other arm across his chest. The loose tunics of the angels are girded at the waists by long narrow waved girdles. The back of the niche rises as high as the head of St. Anna. On a narrow square pillar at each side leans over an angel, as in adoration of the holy group below. These angels are draped in tunics with girdles, like the larger angels in front. The form and position of the wings of all the angels have been so designed as to lend themselves to the rhythmical composition—if we may so write—of the general treatment of the subject. On the face of the arch above is on each side a ring, through which are passed the ends of an ornamental cord having leaves and fruit in the middle. The capital of each of the lateral columns is charged with two curved shields without blazon. On the base of each column is a large W. On a piece of plain drapery with a border hanging over the balcony below is the following inscription:—

1499.

HILF S ANN SELB TRIT

· MAIR ·

The present is an important and interesting example of early German engraving.

In the first place it may be observed that it bears two signatures: one signature being implied by the W at the base of each column, the other, of course, by the name on the curtain in front of the balcony. Secondly, it has been supposed by some persons to have been engraved by the Master W., or Wenzel von Olmütz, after a design by N. A. Mair. Thirdly, though bearing both W. and Mair, the work has been affirmed by other writers not

to have been due either to Mair as respects design, nor to Wenzel von Olmütz as regards technical execution.

"The work before us has not been engraved by Wenzel von Olmütz, for it accords as little with the other works of this Master as it does with those of Mair of Landshut. The engraver may of course have indicated himself by the W. W., but the Olmützer Wenzel is not to be understood by these letters. The original plate appears to have been first worked off after Mair's death, although it bears the date of 1499. The paper of such impressions as we have seen is of more modern character than that which Mair has employed. Further, the composition is apparently not by him, but by a Master of the School of Michael Wolgemut, if not by the latter himself." (Nagler, 'Monogrammisten,' vol. i., p. 428, No. 987.)

Herein we differ from Nagler. The composition is, we think, shown to be Mair's by the character of the angels, of the architecture, and of the ornamental shields. Those in the present example should be compared with those in the 'Nativity,' No. 3; the 'Virgin and Child,' No. 5; 'Christ among the Doctors,' No. 6; and the 'Flagellation,' No. 7, one or other of which features we have mentioned being therein present. As respects the technical execution, we do not see any urgent reason why the engraver W. of the works numbered in this Catalogue I 60, I 75, I 79, might not have engraved the present example. Thausing is certainly not of Nagler's opinion, as he thus writes in his 'Life of Albrecht Dürer.' "The peculiar relations of Wolgemut to the Pleyden-Wurff family forces me to a conjecture which has much in its favour, if my conviction that Wolgemut was a copper-plate engraver receives support. The conjecture is that perhaps those engravings undoubtedly originating at Nürnberg, and which are marked with the monogram P. W., are to be ascribed to the Pleyden-Wurff-Wolgemut workshop. An example of such combination of two names may be exemplified directly in the case of Wolgemut, in connection with a print of his pupil or associate, Mair of Landshut—a print entitled 'St. Anna Selbtritt,' which has a W. on both sides, and in the middle 'Mair 1499,' and which was produced by them in common, or at least so published and sold" (*op. cit.*, p. 180). Under the subject of the "Master W."—*antea*, p. 273—a suggestion from the writer of the article in the "Monogrammisten" (No. 1462, Wenzel von Olmütz, page 291, vol. v.) has been adduced in favour of the possible circumstance that the series of prints bearing the initial W. may be composed not only of works by different hands, but that the W. may be in many instances after all but the mark of a *publisher*.

We have already expressed our surprise that the author of

this suggestion did not bring forward the present engraving in support of his theory—an engraving on which is a double signature, W. and MAIR. That the *design* before us belongs to Mair is, to us at least, apparent; whether the engraver or the publisher may be indicated by the W. may be perhaps an open question, as equally as that of whether the W. represents Wenzel von Olmütz as being the engraver?
[$9\frac{3}{8}$ in. × $6\frac{5}{8}$ in.] [Small margin.]

No. 9. St. Barbara—Upper Germany, last decade of the 15th Century.

St. Barbara stands under a castellated niche or canopy in the middle of a Gothic tower. She faces the spectator, but directs her action a little to our right. She is draped in mantle and tunic, with girdle around the waist. On her head is a turban and narrow diadem, of which scarcely more than five sharp points are to be seen. She supports a chalice and host with the left hand, and points towards them with the right hand. At the base of a small niche on the left hand, in front of the tower, is the date 1499; on the right hand, at the base of a similar niche, is the signature MAIR. The design is enclosed within a plain border.

The original engraving was on a soft metal plate worked in relief. [$8\frac{6}{8}$ in. × $5\frac{1}{2}$ in.] [Very small margin.]

No. 10. The King's Sons shooting at their dead Father's body—Upper Germany, last decade of the 15th Century.

A photographic copy of an engraving described by Bartsch (vol. vi., p. 367, No. 9) under the wrong title of the 'Martyrdom of St. Sebastian.' Ottley (vol. ii., p. 697, No. 9) repeats the error of title, while in Passavant (vol. ii., p. 157, No. 9) it is absurdly stated that Bartsch described the subject as the 'Martyrdom of St. Stephen.' Sotzmann first corrected Bartsch's mistake in an article, "Einige Aufklärungen und Berichtigungen über den Inhalt alter Kupferstiche und Holzschnitte," in the *Deutsches Kunstblatt* for 1851, p. 294. Sotzmann's remarks are so much to the point that we avail ourselves of them here: "Several subjects represented in old engravings and woodcuts are, even in the excellent 'Peintre-Graveur' of A. Bartsch, either wrongly expounded or their true meaning, either in the whole or as respects details, misunderstood. This has arisen from a want of acquaintanceship with the original intention of these prints or with the sources from which the material was obtained. To the possessors of such prints, and those who value them, not

only as monuments of art, but also from their connection with the literature and civilization of their time, the following illustrations may not be unacceptable :—

"Firstly : 'The sons who shoot at the corpse of their father.' The subject has been frequently treated by the old masters, as, *e.g.*, by M. Zagel or Zasinger (who was probably the goldsmith and card-printer Mathæus Zayssinger at Munich about the year 1500—see 'Aretin Beitr.' i., 70) in No. 4 of the prints of this engraver described by Bartsch. The latter, however, erroneously looked on the subject as the 'Martyrdom of St. Sebastian,' who was shot at with arrows. The mistake was known to Ottley [as respects its treatment by the Master M. Z.], who was aware that another legend was intended to be portrayed, though the reference to it had escaped his memory.* Further, the same representation was engraved by the Master of the monogram, No. 47 in Bartsch (vol. ix., p. 44) whom Dumesnil ('Peintre-graveur franc.,' vol. v., Paris, 1842) tells us to have been the printer Claude Corneille, of Lyons. His print is No. 23 in Dumesnil, and No. 11 in Bartsch, and bears the inscription : *Trium patrum profana hystoria qui patrem suum exhumari curarunt.* Virgilius Solis (Bartsch, No. 84) has also treated the story. The history is related in the 'Gesta Romanorum,' cap. xlv.† (Grässe's translation, p. 73). According to it the four sons of a king quarrelled after his death about the supreme authority. To settle the question they, on the advice of an old warrior, were to shoot with arrows at the corpse of their father, and he who took best aim was to rule the kingdom. When the turn came to the youngest, the only legitimate son, the latter hesitated to shoot, because his feelings as a child rose against his injuring the dead body of his father. For this reason the princes and people placed him on the throne, and banished the brothers. This same legend, with the added moral that the good only inherit the kingdom of heaven, is contained also in the French *fabliaux* of the Middle Ages, under the title, *Le Jugement de Salomon* (Le Grand, ii., p. 167 ; Meon, ii., p. 440)."

Refer also to a 'Geschichte und Charakteristik der franz. National-Literatur' (Weimar, 1834, 8, vol. i., S. 316). Here the two sons of the Prince of Saissone, a vassal of King Salomo, are tried and proved after a like manner. The son who, rather than dishonour his father's corpse, renounces all claim to authority, is recognised as the true child, and made the successor.

Evidently the famous 'Judgment of Solomon' in the case of the quarrel of the two mothers, each of whom claimed a child

* Ottley knew and described the legend as "a story which I have somewhere read" (vol. ii., p. 699, No. 4).

† See tale xlv., p. 80, of the Translation in 'Bohn's Antiquarian Library' (London, 1877) of the 'Gesta Romanorum.'

as her own (1 Kings iii.), gave the hint in the present instance for arriving at a similar judgment. The same fable was moulded by Martin Rinckhart in 1613 into a drama in his 'Eislebenschen Christlichen Ritter.'

Bartsch doubted the originality of this print. "Nous ne sommes," he writes, "tout à fait certain de cette estampe. Elle pourroit bien n'être qu'une production de quelque graveur moderne qui a taché d'imiter le goût de Mair, et qui n'y a pas mal réussi" (vol. vi., pp. 367–8).

The signature MAIR is on the side of the step at the lower right-hand corner of the engraving.

[$6\frac{3}{8}$ in. × $9\frac{6}{8}$ in.] [Copy.]

No. 11. **"La Banderolle Présentée"**—Upper Germany, last decade of the 15th Century.

A "heliogravure" of a print by the Master, the original being described by Bartsch, vol. vi., p. 369, No. 11; Ottley, vol. ii., p. 697, No. 11.

The impression from which the present copy was taken is in the collection of M. Dutuit. The copy forms one of the Amand-Durand collection of scarce engravings (vol. vii., plate 28). Nagler, when alluding to the pictures painted by N. A. Mair, observes: "Another picture represented the betrothal of the Princess Elizabeth, the daughter of Duke George, with Prince Rupert of the Pfalz in the Hall of Trausnitz at Landshut. This is probably the composition of 1499, the engraving of which Bartsch (No. 11) describes under the title of 'La Banderolle présentée.' To the arch of the dining-room in the background the arms of Landshut are attached."

The signature MAIR is on a tablet below on the base of the central pillar of the hall of reception. Above, near the base of a niche, is the date 1499 in *reverse*. At the top of the pillar is again the date 1499, not in reverse, on the stone block between the two buffoons. [$10\frac{3}{8}$ in. × $12\frac{5}{8}$ in.] [Copy.]

No. 12. **A Conversation**—Upper Germany, last decade of the 15th Century.

In the centre of a chamber rises a pillar before a low wall or parapet of ornamental character. On the right hand of the pillar and wall stands a young man whose figure is seen to the knees. He is clad in a short mantle, tunic and tight breeches, and has a wreath around the head, the copious and curly hair of the latter falling on the shoulders. He leans with the right elbow and fore-arm on the top of the wall, and places the left hand on the handle of a sword by his side. His regard and

action are towards the spectator's left, where, on the opposite side of the wall, stands a young female leaning on it, and listening evidently with much interest to what her *vis-à-vis* is saying. She has on a close-fitting cap, and the upper parts of the sleeves of her tunic are slashed. She holds up some folds of her drapery with the left hand, which inclines over the edge of the intervening parapet. Like the young man her figure is seen only to about the knees.

The signature MAIR is on a tablet at the bottom of the pillar before the middle of the wall. Not any date is indicated.

See Passavant, vol. ii., p. 158, No. 18, who refers to this particular example.

[$3\frac{2}{3}$ in. × $5\frac{1}{8}$in.] [Margin.]

No. 13. The friendly Reception at the Door of a Gothic House—Upper Germany, last decade of the 15th Century.

Described by Bartsch, vol. vi., p. 370, as a "pièce douteuse." Ottley refers to it, vol. ii., p. 698; Nagler also, vol. iv., p. 493, No. 1586; Passavant, vol. ii., p. 157, No. 13.

From the statements of Nagler and Passavant it would appear that the impression before us is not from the original plate engraved by Mair. The latter plate was either lost or destroyed shortly after the earliest impressions had been taken. One of these (the only one known to Passavant) is in the Albertine Collection at Vienna. "Cette dernière gravure est exécutée avec finesse, et se distingue par le beau caractère et le dessin des têtes; celle de la femme en particulier est très belle, et le mouvement de ses mains, avec le petit doigt étendu, d'un effet vraiment gracieux." (*Op. cit.*, vol. ii., p. 157, No. 13.)

The above does certainly not apply to the present work, in which the figures, with the extremities, are treated in an inferior manner. The present copy was made, Nagler supposes, in the 16th Century. But a copy also of a different kind was executed.

"It is to be observed that Mair went over his copperplate engravings very delicately with colour, so that they have the character of impressions in 'chiaroscuro.'" He evidently desired to imitate the drawings, which he had prepared in the same manner for engraving. Such impressions are in a brownish or greyish-green tone, and are heightened with white. This is the case also with a *woodcut* which represents the so-called 'Gothic House,' (Bartsch, No. 13), with the name of Hans Wurm of Landshut on it, and of which we have already spoken in vol. iii., No. 1693.*"

* "A copperplate engraving of Mair, the so-called 'Gothic House,' at the door of which a lady converses with a man, is described by Bartsch, vol. vi., p. 370.

"The example which R. Weigel describes in the 'Kunstkatalog' No. 9453, is printed on brown paper and heightened with white, so that it might be taken for a 'chiaroscuro.' The Landshuter Masters, Mair and Wurm, were thus on the threshold of the discovery of the procedure known as 'Helldunkel,' 'chiaroscuro,' though the colour block was yet wanting. The original copperplate of this subject appears to have yielded but few impressions, since the delicately engraved examples are extremely scarce." ('Monogrammisten,' vol. iv., p. 493, No. 1586.)

The signature MAIR is on a tablet at the base of a pillar at the left-hand lower corner of the print.

[$8\frac{7}{8}$ in. × $6\frac{1}{2}$ in.] [? Copy. Margin.]

No. 14. An Interior with Dog and Monkey—Upper Germany, last decade of 15th Century.

This is the right-hand portion only of a print described by Bartsch (vol. vi., p. 368, No. 10) under the title 'L'Heure de la Mort.' See Ottley, vol. ii., p. 697, No. 10.

The date 1499 is above the arch of the doorway, and just below a circular niche in which is an escutcheon.

The signature MAIR is on a tablet below on the front of the doorstep, whereon is seated the monkey.

[$9\frac{5}{8}$ in. × 4 in.] [Cut.]

BARTHEL SCHÖN.

♭ ∝ S, ♭ ∝ S

UPPER GERMANY, SECOND HALF OF FIFTEENTH CENTURY.

The Master bearing on his works the signature and mark above given was generally and for a long time considered to have been a brother of Martin Schongauer, and named Barthel (or Bartholomew) Schön. By this name, indeed, he is still known in the print market

Rudolph Weigel records a woodcut with the like representation in his 'Kunstkatalog' No. 9453. The example which he possessed had been printed on brown paper and heightened by the pencil with white, so that the work might have passed for a 'chiaroscuro.' Below, at the left, stood the name HANS, at the right, WVRM (H. 8z., 4–5L., Br. 6z.). The painter and engraver Mair, whose name is on the copperplate engraving, lived at Landshut, and thus the 'formschneider,' Hans Wurm, the printer of the xylographic 'Ringerbuch,' which, unfortunately, has not any date to it, was the author of the woodcut." ('Monogrammisten,' vol. iii., p. 709.)

and by collectors, although it must be considered as proved that among the brothers (Caspar, Ludwig, and George) of Martin Schongauer there was not any Barthel, and that our present Master must have belonged to another family. The latter has been supposed to have resided at Ulm. But from the researches of Professor Hasler and of others it has been shown that neither the names of Schön nor of Martin, nor of Barthel Schön, are to be met with in the Ulm archives; that those of Augsburg record them not, and that a Barthel Schön may be sought for in vain as having belonged to Nürnberg. Hence it is really more than doubtful if the prints marked with b × s were engraved by a person having the name with which it is still the custom to associate them.

For what definite information we do possess of the personality of the Master we are indebted to the communication of Inspector C. Becker, of Würzburg, to Naumann's 'Archiv,' *zweiter Jahrgang*, S. 168.

A few years back there was found among the archives of the Holzhausen family at Frankfurt, a hitherto quite neglected or forgotten engraved copperplate wrapped in a paper envelope which bore on it the date of 1467. This engraved plate appeared never to have been printed from. Some impressions were then worked off, the proofs showing the engraving in all its original sharpness. An impression from the plate constitutes the example described *postea*, No. 9. The subject of the engraving is as follows: On the left hand stands a young man, directed in action towards the right. He has long and curled hair, and wears a low cap having in it a plume of herons' feathers. He is draped in a jacket with slashed sleeves, and wears long pointed shoes. He supports with the right hand a shield, which bears two large links of a chain, the upper link being grasped by two hands. On the opposite side stands a young lady, draped in a tunic which fits close over the arms and body, and falls in copious folds on the ground. A head-dress of somewhat large folds covers the heavy rolls of her hair. She supports before her a shield bearing on it three five-leaved roses—two roses above, and one rose below. The youth, with his left hand, and the maiden, with her right, sustain between them two chain-links, and hands like those on the shield below and before the young man. Interlacing the various objects is foliage of arabesque character.

The signature and mark b × s, somewhat small, are below and a little to the left.

According to Becker, the heads of the figures evince a portrait-like character, in producing which the artist was forced into making them too large for the bodies.

Now these two heraldic figures probably represent a bridal pair, viz., Bernhard von Rohrbach and Eilge von Holzhausen, along with

their armorial bearings. The latter are truly those of the Frankfort patrician families of Rohrbach and Holzhausen, which were members of the old noble circle of the House of Limburg. Bernhard von Rohrbach left behind him an account of his espousal, which has been printed in Lerner's 'Frankfurter Chronik' of 1706, i., S. 302. He was betrothed with Eilgen von Holzhausen on the 19th of September, 1466; and, to judge from his description of his dress he had made in 1467, he must have sat to the draughtsman before the engraving was executed. Becker has given the respective statement from the 'Chronik;' and the drapery of the male figure in the engraving agrees—as far as it is not covered by the shield—with the description mentioned. The young lady would have been taken also in her dress, and portrait-likenesses therefore of both persons may be here accepted.*

The date 1467, on the paper wrapper before mentioned, agrees with the manuscript of Rohrbach in Lerner's 'Chronik;' and we have, by means of Becker's exertions, learnt therefore not only the time of the origin of the plate of the Master b × s, but have become assured that the artist must have resided, for some time at least, at Frankfurt-am-Main.

Nagler remarks that in style and technic our present Master has considerable agreement with Martin Schongauer, no doubt brought about by his study of that Master, whose "Passion" series [Bartsch, vi., p. 124, No. 9–20; *postea* Martin Schongauer, No. 10] he copied. Besides the latter series he copied the 'Sitting Peasant with a pointed hat' and other prints ascribed to the Netherlands Master of 1480. "Almost all his other works have been engraved after his own designs, and evince their author to have been an original and dexterous artist. They consist solely of social subjects, mostly treated in a humorous manner." (Nagler, vol. i., p. 891).

No. 1. Christ on the Mount of Olives—Upper Germany, latter part of the 15th Century.

A copy of one of the "Passion" series by Martin Schongauer described by Bartsch, vol. vi., p. 124, No. 9–20; and No. 10 of the present Catalogue.

The present copy is described by Bartsch, vol. vi., p. 69, No. 1–12; and referred to by Ottley and Nagler, *ut supra.*

The signature and mark are below near the middle.

[$6\frac{5}{8}$ in. × $4\frac{3}{8}$ in.] [Small margin.]

* Passavant states that the features and air of the young lady in the engraving much resemble those of a lady actually living in the year 1860, and of the family of Holzhausen.

No. 2. The Bearing the Cross—Upper Germany, latter part of the 15th Century.

A copy of one of the "Passion" series by Martin Schongauer described by Bartsch, vol. vi., p. 126, No. 16; and No. 10 of the present Catalogue.

This copy is described by Bartsch, vol. vi., p. 71, No. 8; and referred to by Ottley and Nagler.

The signature and mark are below near the middle.

[$6\frac{3}{8}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

No. 3. The two Lovers—Upper Germany, latter part of the 15th Century.

This composition has been engraved also by the Master W., Israël van Meckenen, and (according to Passavant) by the "Master of the year 1480," or the "Master of the School of Van Eyck."

The print has been fully described under I 84. See also Bartsch, vol. vi., p. 76, No. 21; vol. vi., p. 336, No. 48; and vol. vi., p. 271, No. 181; Nagler, vol. i., p. 892, No. 21.

The composition as engraved by our present Master (Barthel Schön) is in a *reverse* way to that of the engravings by the Master W. and Israël van Meckenen, but in accordance with that of the print by the Master of 1480.

The signature and mark are below in the middle.

[$6\frac{5}{8}$ in. × $4\frac{2}{8}$ in.] [Very small margin.]

No. 4. A Concert in the Garden—Upper Germany, latter part of the 15th Century.

A photographic copy of a circular print in the Douce Collection at Oxford.

The original is described by Bartsch, vol. vi., p. 75, No. 19; and referred to by Ottley, vol. ii., p. 629, No. 19; Nagler, vol. i., p. 892, No. 19.

The signature and mark are below in the middle.

[$3\frac{1}{2}$ in. in diameter.] [Copy.]

No. 5. The Fool and the Cook—Upper Germany, latter part of the 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

An elderly woman, holding with her left hand a ladle, and with her right hand a wide-mouthed jar, advances towards the right hand. She comes into close contact with a man in a fool's dress, who plays on a lute. The man's cap has fallen back

from his head, which displays close-cropped, stiff or bristly hair. He leans his right cheek against the right side of the woman's face, and applies his tongue to her mouth, in a prurient manner. The woman wears a heavy dress, one end of which flutters over the head of her companion. The latter has on very close-fitting hose, leaving the feet bare, and being held down by bands passing under the soles of the feet. On the foreground to the left, and below the dress of the female, lies what seems to be the cover of the jar.

The original engraving has been fully described only by Passavant, who mentions Berlin, Wolfegg and Oxford, as possessing examples. He remarks: "A Oxford ce sujet, ainsi que le précédent ['The old Woman and Man Cook,' No. 26], sont indiqués sous le nom de 'Markolfus et Policana his Wife,' et non sans raison, puisqu'une vieille gravure sur bois qui représente un bouffon dansant avec une femme, porte ces noms écrits au-dessus" (vol. ii., p. 121, No. 27).

Both Strutt and Bryan refer cursorily to this engraving.

The signature and mark are below, somewhat towards the right hand.

[$3\frac{3}{8}$ in. × $2\frac{3}{8}$ in.] [Copy.]

No. 6. **The Beggars with a Wheelbarrow**—Latter part of the 15th Century.

Described by Bartsch, vol. vi., p. 75, No. 20; Ottley, vol. ii., p. 630, No. 20; 'Facsimiles of Scarce and Curious Prints,' p. x., with facsimile copy, plate 33; Nagler, vol. i., p. 892, No. 20.

We assume that Passavant describes, in vol. ii., p. 121, No. 28., only a copy in reverse of the present engraving.

The signature and mark are below in the middle.

[$3\frac{6}{8}$ in. × 6 in.] [Very small margin.]

No. 7. **A Mother with Children and Shield**—Upper Germany, latter part of the 15th Century.

A female is seated on the ground, directed towards the left. She is draped in a loose tunic and mantle, and wears a turban-like head-dress, a part of which passes under her chin. At each side of her is a child who leans over her knees toward his companion. The child behind and on our left hand extends his right arm across his mother to his brother, and holds an apple in his hand, which the latter is about to bite. The mother passes her left arm around the boy in front, and supports in the right hand a curved shield without blazon. The background is plain and unworked; on the foreground lies a stone at the right-hand lower corner.

The signature and mark are below in the middle. Passavant describes this engraving (vol. ii., p. 122, No. 33), and considers the child in front to be a girl, and not a boy. See also Nagler, vol. ii., p. 893, No. 27.

[$3\frac{3}{8}$ in. × 3 in.] [Cut.]

No. 8. The Peasant with Shield and Garlic Plants—Upper Germany, latter part of the 15th Century.

A circular engraving described by Bartsch, vol. vi., p. 74, No. 17; Nagler, vol. ii., p. 892, No. 17. Referred to by Ottley, vol. ii., p. 629, No. 17.

The signature and mark are below in the middle.

[$3\frac{1}{2}$ in. in diameter.] [Margin.]

No. 9. The Armorials of the patrician families of Rohrbach and Holzhausen—Upper Germany, latter part of the 15th Century.

A comparatively modern impression from an old copperplate. This engraving has been already fully described at p. 386.

We have to add here only that Passavant was of opinion that a very few impressions had been formerly worked from the engraved plate, though the latter "se trouve encore dans un état de grande fraîcheur." He was of opinion also that the plate did not serve for yielding impressions to be fixed in books (a practice common in private libraries at the beginning of the 16th Century), since not one impression has been found so employed in any of the ancient books of the families. Nagler points out (vol. ii., p. 891) that the engraver of this print (1467?) must have been a contemporary of the Master of the Gothic letters ℭ ℌ, or of the year 1466, and was probably not younger than Martin Schongauer. He shows himself to have been a practised worker, who assuredly did not *commence* his career as an engraver in 1467.

The signature and mark are below, somewhat to the left. The plate has been rounded at the angles.

Described by Passavant, vol. ii., p. 123, No. 40; Nagler, 'Monogrammisten,' vol. i., p. 890.

[$3\frac{6}{8}$ in. × $3\frac{5}{8}$ in.] [Margin.]

No. 10. A Family of Monkeys—Upper Germany, latter part of the 15th Century.

A parent monkey is seated on some rising ground in the middle distance. The general action is towards the left, though the head is turned to face the spectator. Two young monkeys

are seated close behind their mother. A third monkey has gone away in front, where it sits in the foreground to the left, looking towards the other monkeys and biting an apple. One of the monkeys is as much like a young bear as a monkey. The landscape is somewhat rocky, with scant foliage and plants.

There is not any mark nor signature on this impression, but the work appears to be that of our present Master.

The plate has been cut off at the angles.

[$4\frac{1}{8}$ in. × $3\frac{3}{8}$ in.] [Margin.]

No. 11. A savage Man amidst ornamental Foliage—Upper Germany, latter part of the 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

At the lower right-hand corner of the design is a head of thistle-leaves, from which runs up towards the left a stalk with thistle-flowers. On this stalk is poised a hairy or savage man, who keeps his hold by grasping with the right hand and foot the stalk of another plant, which springs up, also from the thistle-leaves. The man holds behind him, with the left hand, a bird by the neck. The man is on the left hand and in profile towards the right, looking upwards.

The signature and mark are below in the middle.

[$4\frac{5}{8}$ in. × $3\frac{1}{2}$ in.] [Copy.]

No. 12. Ornamental Foliage—Upper Germany, latter part of the 15th Century.

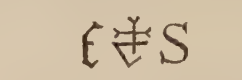
From a kind of root-stem at the left-hand lower corner proceeds a curved stalk, which spreads out in arabesque-like foliage towards the right, and forms large volutes at the left-hand upper corner of the composition.

The mark and signature are below in the middle.

Described by Passavant, vol. ii., p. 123, No. 39.

[$4\frac{5}{8}$ in. × $3\frac{1}{8}$ in.] [Cut.]

VEIT STOSS.



UPPER GERMANY, SECOND HALF OF FIFTEENTH CENTURY.

This artist—of a wide range of capability, for he was sculptor, wood-carver, painter and engraver—came of a German family which had settled at Cracow. But whether Veit Stoss was *born* in Cracovia or in Germany has not been determined, though it is more probable he was born in the latter country, but married a woman of Cracow. From the years 1472 to 1495 both the archives ('Acta Consularia Cracoviensia') and sculptural adornments of Cracow testify to the labours of Veit Stoss in that town. Nevertheless, from 1486 to 1489 he was absent from it, being most likely at Nürnberg, at which place he appears to have definitely settled in the year 1495. The moral repute of Veit Stoss was for some years not of high character in the Franconian city. He was addicted to the use of stimulants; and report affirms that he was branded on the cheek in 1503 as a falsifier of documents. He is believed to have died in the year 1542, blind, in the hospital of Schwabach, and reformed of his unsober habits. His age at death is recorded to have been ninety-five, thus fixing the date of his birth in the year 1447.

"Fite Stoss," writes Renouvier, "did not seek his models in Flanders or along the Rhine. He found them in the imperial city, where the Gothic arts were cultivated in an exceptional manner, which may be still appreciated as we gaze on the churches of St. Sebald, of St. Lawrence and of Notre Dame. He belonged to that race of sculptor-painters who peopled these churches with statues and votive tablets in painted stone, and with triptychs in carved and coloured wood. In these objects we may observe a style preoccupied alone with material details and religious feelings, and exhibiting pointed forms and glaring colours, by which they are distinguished from the productions of other schools of Germany." ('Histoire,' etc., p. 187.)

The engravings which are now assigned to the present Master were formerly attributed to an unknown Stolzhin, Stolzen or Stolzius. Christ calls him Franz Stoss, while Bartsch (vol. vi., p. 66) affirms, all these names have as little foundation in facts as the belief that our artist was the master of Martin Schongauer. It is now known authentically that Stoss signed his baptismal name not only as *Vit* and *Wit*, but also as *Eit*, *Fit*, and *Fyt*.

The exact period of the production of our Master's engravings is not determinable, though it may be accepted that Veit Stoss had multiplied his drawings through the means of the graver before his arrival at Nürnberg. In this city he must have met with an excelling competitor in Albrecht Dürer, who far surpassed him in the use of the graver.

Heinecken and Strutt ascribe too high an antiquity to Stoss's engravings in maintaining their author to have been the teacher of Martin Schongauer, for, although the exact date of the birth of the latter Master be not absolutely determined (*postea*, Martin Schongauer), yet, assuming he was born about the year 1450—a doubtful matter—he would be too near Stoss's own age to be likely to be his pupil; and if he were born about 1420, Schongauer must have been a capable artist while yet Stoss was a child, or perhaps had not even been born.

Passavant remarks concerning the present master: "His scarce engravings are all signed F. S., having between the two letters the mark of a stone-cutter. These letters and mark being also found on the known sculpture works of the Master, preserved to this day, there cannot be any doubt as to their signification on the engravings. In the execution of his engravings, Stoss inclines more to a picturesque manner of treatment than to a severe and regulated management of the graver, though his technic is delicate [see 'Virgin and Child,' No. 3] and his drawing of good intent. His draperies have often an exaggerated fulness, a circumstance which appears not to have been without some influence on Albrecht Dürer. The impressions of his engravings are often *sales*, indicating probably that they have been worked off by a hand-press" (vol. ii., p. 153).

As the dozen works of the Master belong to the scarcest of engravings, even important collections contain generally but few examples of the prints of Veit Stoss.

Ample details in connection with the present Master may be found in Nagler, 'Monogrammisten,' vol. ii., p. 888, No. 2493.

No. 1. The Raising of Lazarus—Upper Germany, latter part of the 15th Century.

A photographic copy by the carbon process of a rare engraving by the Master. The original engraving is described by Bartsch, vol. vi., p. 66, No. 1; Ottley, vol. ii., p. 627, No. 1; Nagler, vol. ii., p. 897, No. 1.

Referring to the original impression of the present work of the master, Renouvier makes the following statement, viz.:

"This print of fourteen figures, with its dry forms pointed to excess, is a very interesting example of varied technics. It might be said that the forms were at first developed with the point and retouched with the burin. They bear, moreover, two inks of impression, one ink being brown, the other black, and which could be the effect only of two successive workings-off from the original metal. Nor does the silence of Bartsch and of Zani (who have described this print) as to this extraordinary circumstance give rise to any doubts in my mind as to the fidelity of my observations, for I made them both at Paris and London." ('Histoire,' etc., p. 188.)

The signature and mark are below in the middle.

[$8\frac{5}{8}$ in. × $8\frac{2}{8}$ in.] [Copy.]

No. 2. **The B. Virgin kissing the dead body of Christ at the foot of the Cross**—Upper Germany, latter part of the 15th Century.

An engraving which may be numbered among the rarest of the rare, and remarkable, as Renouvier observes, "for the modelling of the body of Christ, in which the muscles and the arteries [veins] have been indicated with the burin in an extreme manner. A like union to that to which I have before alluded, viz., a union of a very delicately executed first technic, and of a secondary stronger one printed off with a blacker ink, may be here also observed." ('Histoire,' etc., p. 188.)

Described by Bartsch, vol. vi., p. 67, No. 2; Ottley, vol. ii., p. 627, No. 2; Nagler, vol. ii., p. 897, No. 2; Renouvier, *ut supra*.

Nagler writes: "In R. Brulliot's 'Copies photographiques des plus rares Gravures,' etc., from the photographic atelier of Anton Löcherer at Munich (1854, fol.) a copy may be seen. The extremely scarce original impressions are on a parchment-like but fine paper. Examples exist both at Munich and Vienna." The paper of impression of the British Museum example answers to Nagler's description. The water-mark is the large bull's head and stalk.

The signature and mark are below near the middle.

[$5\frac{3}{8}$ in. × 5 in.] [Very small margin.]

No. 3. **The Madonna and Child, standing ('Mater Amabilis')**—Upper Germany, latter part of the 15th Century.

One of the most delicately engraved works of the Master.

Described by Bartsch, vol. vi., p. 67, No. 3, who calls the object held by the Virgin an apple; by Ottley in his 'Inquiry,'

etc., vol. ii., p. 628, No. 3, who terms this object a rose, as does also Passavant, vol. ii., p. 153, No. 6.

Renouvier ('Histoire,' etc., p. 188) correctly—as we hold—considers it a pomegranate. The result of this varied description has been to lead Nagler (vol. ii., p. 897, Nos. 3 and 4) to record two engravings of this subject—whereas one only exists.

Ottley has given a copy—but not a good one—in his 'Fac-similes of scarce and curious Prints,' plate 93, p. xix., of the original impression in the Museum Collection. He remarks concerning it ('Inquiry,' p. 628, No. 3): "This print is not without merit, and is finished with sufficient boldness of hand, with cross-hatchings in a manner very unlike that of the Master who used the Gothic initials 𝔐. 𝔖., and at the same time dissimilar from that of Schongauer. I should judge it to be not earlier than from 1470 to 1475. The figures occupy the whole height of the engraving, which measures $7\frac{1}{2}$ inches in height by $5\frac{1}{4}$ inches in width. Perhaps, however, this impression may have been somewhat cut, as no mark of the edge of the plate appears" (*loco*).

Passavant thinks that, as "il n'y a point d'indication de terrain, elle paraît [*i.e.*, the Virgin] être soutenue en l'air, et probablement la gravure n'a jamais été terminée."

The signature and mark are below, towards the right-hand corner of the print.

[$7\frac{3}{8}$ in. × $5\frac{1}{8}$ in.] [Cut.]

No. 4. Virgin and Child seated in a Chamber—Upper Germany, latter part of the 15th Century.

The Virgin is seated in a vaulted chamber, sustaining the holy Infant on her left knee. She is draped in mantle and tunic, the former being most voluminous in its folds. The infant Saviour raises the left leg, and supports it with the right hand. A broad window is behind the holy Mother, and a smaller one is on the right hand.

The signature and mark of the Master are below near the middle.

Described by Passavant, vol. ii., p. 153, No. 5; Nagler, vol. ii., p. 897, No. 5.

[$4\frac{3}{8}$ in. × $2\frac{7}{8}$ in.] [Cut to limits.]

No. 5. The Martyrdom of Saint Catherine of Alexandria—Upper Germany, latter part of the 15th Century.

In the centre of the composition kneels St. Catherine, directed in action towards our left. She joins her hands, extending

them before her chest as she looks up towards the eruption from heaven, which descends upon the wheels behind and on the extreme left. The mantle of the saint is voluminous in its folds, which occupy nearly the whole breadth of the foreground. Behind and to the right of St. Catherine stands the executioner. He places his right hand on the saint's head, and grasps the handle of a long straight sword with the left one. The left leg of the executioner is advanced from behind to before the saint at the right angle of the composition. Between St. Catherine and the wheels of torture is a narrow rock, part of the top of which much resembles a human face in profile, looking towards the right.

The signature and mark are here at the top of the engraving, in the middle.

Described by Passavant, vol. ii., p. 154, No. 9; Nagler, 'Monogrammisten,' vol. ii., p. 898, No. 9.

[$3\frac{7}{8}$ in. × $2\frac{5}{8}$ in.] [Small margin.]

No. 6. A Gothic Capital: an architectural fragment—Upper Germany, latter part of the 15th Century.

A richly floriated capital of a Gothic column.

Described by Passavant, vol. ii., p. 154, No. 12; Nagler, vol. ii., p. 898, No. 11.

The signature and mark are below on the left hand.

[$4\frac{3}{8}$ in. × $3\frac{1}{8}$ in.] [Cut to limits.]

TELMAN VON WESEL

TW, T‡W.

LOWER GERMANY, PARTS OF FIFTEENTH AND SIXTEENTH CENTURIES.

Of the personal history of this Master very little is known. He must have worked during the first decade of the 16th Century, and probably during the last years of the previous one. He was a goldsmith-engraver residing at Wesel, by the Lower Rhine, as proved by the address he himself has given on two at least of his engravings. On a copy which he made of a print by Albrecht Dürer is inscribed—

DJT : HUS : JS : GOT : BEKANT :
IT : HUS : TO : . . . LEM : IT : GENANT :
TELLMAN : OP : DEN : DJCK : TO : WESEL :

On another engraving—No. 1 of the present Catalogue—the Master describes himself as—

TELEMAN · OP · DEN · DICH · GOLTSMIT
OF · PRENTESNIER · TO · WESEL.

No. 1. The Virgin and Child on the crescent Moon with a person in adoration—Lower Germany, first quarter of the 16th Century.

The B. Virgin is draped in mantle and tunic, and stands on the crescent moon. She is directed in action towards our right hand, supporting the holy Infant on her left arm. A radiant glory is around her head, the long hair of which falls in large curls over the shoulders to below the waist. A radiant aureole is around her body. The holy Infant looks up at his mother as she bends down her head towards him, and holds a fruit in his hands upon his knees. A cruciform radiant glory is over his head. The infant Saviour is undraped. In the right-hand lower corner of the print is a diminutive figure of a knight on his knees and with raised hands, looking up in adoration of the Madonna. At the opposite corner is an escutcheon. Between the kneeling figure and the escutcheon runs a broad scroll, on which is inscribed, in three lines, in somewhat ornamental capitals—

O · MARIA · BIT · VVEN · SOEN · WOER
TELEMAN · OP · DEN · DICH · GOLTSMIT
OF · PRENTESNIER · TO · WESEL.

Below the scroll and in the middle are the letters T. W. A border line encloses the composition. This beautiful little work has been coloured.

Described by Andresen, 'Beiträge,' etc. (p. 23, No. 71), who thinks the kneeling figure of the composition may be Telman himself; see also Nagler, 'Monogrammisten,' vol. v., p. 183, No. 910. [4½ in. × 2⅞ in.] [Coloured.]

No. 2. St. Christopher—Lower Germany, first decade of the 16th Century.

A photographic copy of a print in the Douce Collection at Oxford. The original is described by Bartsch, vol. vi., p. 311, No. 1; Passavant, vol. ii., p. 204, No. 5; Nagler, vol. v., p. 183.

The signature is on a tablet below on the left hand, just above the lantern of the figure on the bank.

[4⅝ in. × 2⅝ in.] [Copy.]

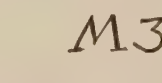
No. 3. St. Crispin and St. Crispinian—Lower Germany, first decade of the 16th Century.

A small circular print, in which stands St. Crispin on the left hand and St. Crispinian on the right. The former appears to stand on the cut and prostrate stem of a tree; he holds a flaying knife in the left hand and a book under the right arm, the hand being placed within his mantle. St. Crispinian has on a short tunic, hose and broad-toed shoes. He holds a boot (?) in the right hand, and a sword, point downwards, in the left. A section of a tree stem (?)* is on the ground behind St. Crispinian. Over the head of each saint is a flattened circular nimbus. At the bottom below the left foot of St. Crispinian is the signature T. W. A worked border encloses the design. This print has been coloured.

Andresen, 'Beiträge,' etc., p. 43, No. 146; Nagler, vol. v., p. 183, No. 910. [Diameter $1\frac{6}{8}$ in.] [Coloured.]

Besides the engravings here described of the Master, there are others in the Museum Collection. These latter are the prints known as the 'Circular Cards of Telman von Wesel,' and are considered to represent the Master to best advantage as an engraver. They may be found fully described in the 'Descriptive Catalogue of Playing and other Cards in the British Museum,' Part I., p. 209. Facsimiles of four of these cards are given in the Catalogue mentioned.

MARTIN (OR MATHEUS) ZATZINGER.



UPPER GERMANY, EARLY PART OF SIXTEENTH CENTURY.

The name of Martin (or Matheus) Zatzinger or Zasinger is usually allotted to a goldsmith-engraver whose prints are signed with the initials M. Z., and who worked at Munich about the year 1500. Nagler, however ('Deutsches Kunstblatt,' 1853, p. 78; 'Monogrammisten,' vol. iv., p. 711), has suggested that his name is more likely to have been Mathes Zwikopf, who was a goldsmith at Munich at the time when the engraver M. Z. is believed to have

* What we have supposed may be a section of a tree-stem may be intended for a low seat on which a shoemaker or cobbler would be likely to sit, both brother saints being patrons of the trade.

worked. Nagler admits, nevertheless, that "the question is not yet settled."

Care must be taken not to confound the present Master with Matheus Zinck, living and working as an engraver at Munich at the beginning of the 16th Century, and who used the signature M. Z. in a form very closely approaching that of M. Zatzinger. Mathias Zündt, an etcher as well as a burin engraver working at Nürnberg between 1553 and 1571, in some instances signed his name in a somewhat like manner.

Concerning these various signatures reference should be made to Nagler, 'Monogrammisten,' vol. iv., pp. 711–717; Passavant, vol. ii., pp. 169–173.

The earliest date on any of Zatzinger's works is 1500, and the Master is thought not to have been alive after the year 1509. Duplessis observes of the present Master that, "like Israël van Meckenen, he engraved a certain number of pieces representing manners and costumes; but his dry and meagre burin rendered in an inefficient manner the compositions that he fixed upon the metal, and the *motifs* of which he sometimes borrowed from his contemporaries." ('Histoire,' etc., p. 244.)

Thausing speaks in somewhat better terms of him, viz.: "The Master M. Z., named Mathæus Zasinger or Zatzinger, is a dexterous draughtsman, and full of movement. It is true that his mode of work is pointed and shaky, but it is thoroughly artistic, particularly in the treatment of costume and landscape." ('Dürer-Geschichte,' etc., p. 152.)

No. 1. Solomon adoring Idols—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 371, No. 1; Ottley, vol. ii., p. 698, No. 1; Nagler, vol. iv., p. 712, No. 1. Ottley has given a facsimile of this engraving in his 'Collection of scarce and curious Prints,' plate 91, and page xviii.

The date 1501 is at the top of the print, just below the arch of the ceiling, the 5 being in reverse. The signature M. Z. is below in the middle.

[$7\frac{2}{8}$ in. × $5\frac{1}{8}$ in.] [Cut.]

No. 2. Virgin and Child ('Mater Amabilis')—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 372, No. 2; Ottley, vol. ii., p. 698, No. 2; Nagler, vol. iv., p. 712, No. 2.

The date 1501 is on the fountain on the left, and the letters M. Z. are engraved below in the middle.
[6⅛ in. × 6 in.] [Cut.]

No. 3. The Beheading of John the Baptist—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 372, No. 3; Ottley, vol. ii., p. 372, No. 3; Nagler, vol. iv., p. 712, No. 3.
The signature M. Z. is below in the middle. Not any date is present. [7⅞ in. × 5⅝ in.] [Small margin.]

No. 4. St. Christopher—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 374, No. 7; Ottley, vol. ii., p. 699, No. 7; Nagler, vol. iv., p. 712, No. 7.
The signature M. Z. is below near the middle. A date is not present. [7⅜ in. × 5⅛ in.] [Small margin.]

No. 5. St. George and the Dragon—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 374, No. 6; Ottley, vol. ii., p. 699, No. 6; Nagler, vol. iv., p. 712, No. 6.
The letters M. Z. are below in the middle. A date is not present. [4 in. × 3⅜ in.] [Cut to limits.]

No. 6. The Martyrdom of St. Barbara—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 375, No. 9; Ottley, vol. ii., p. 699, No. 9; Nagler, vol. iv., p. 712, No. 9.
The signature is below in the middle. A date is not present. [6 in. × 4⅞ in.] [Cut to limits.]

No. 7. The Martyrdom of St. Catherine of Alexandria—Upper Germany, first decade of the 16th Century.

A large well-known work by the Master.
Described by Bartsch, vol. vi., p. 374, No. 8; Ottley, vol. ii., p. 699, No. 8; Nagler, vol. iv., p. 712, No. 8.
The signature M. Z. is below in the middle. A date is not present. [11⅞ in. × 10⅛ in.] [Cut to limits.]

No. 8. St. Catherine of Alexandria—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 376, No. 11; Ottley, vol. ii., p. 700, No. 11; Nagler, vol. iv., p. 712, No. 11.
The letters M. Z. are below in the middle. A date is not present. [4⅞ in. × 3⅜ in.] [Cut.]

No. 9. St. Margaret—Upper Germany, first decade of the 18th Century.

Described by Bartsch, vol. vi., p. 376, No. 12; Ottley, vol. ii., p. 700, No. 12; Nagler, vol. iv., p. 712, No. 12.

The letters M. Z. are below near the middle.

[$4\frac{7}{8}$ in. × $3\frac{3}{8}$ in.] [Cut to limits.]

No. 10. St. Ursula—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 376, No. 10; Ottley, vol. ii., p. 700, No. 10; Nagler, vol. iv., p. 710, No. 10.

Passavant observes (vol. ii., p. 170, No. 10): "Il se trouve encore de cette pièce une copie excessivement trompeuse, dans le même sens que l'original, et avec la signature du maître. Elle est d'un ton un peu plus chargé et on la reconnaît en ce que le buisson derrière la colline est ici conique, tandis que dans l'original il a une forme arrondie."

The signature is below at the middle. A date is not present.

[5 in. × $3\frac{3}{8}$ in.] [Cut.]

No. 11. The great Ball (an Entertainment by the Court at Munich)—Upper Germany, first decade of the 16th Century.

One of the chief works of the Master. The composition represents a ball given by the Grand Duke of Bavaria, Albrecht IV., who may be seen sitting within an alcove, playing at cards with a lady. The present work has been referred to in connection with the subject of playing cards in the 'Descriptive Catalogue of Playing and other Cards in the British Museum' (London, 1876, p. 16, 227).

Described by Bartsch, vol. vi., p. 377, No. 13; Ottley, vol. ii., p. 700, No. 13; Nagler, vol. iv., p. 712, No. 13.

The date of the year 1500 is above a window in the recess where the duke is seated at cards with the lady. The signature M. Z. is below in the middle.

[$8\frac{5}{8}$ in. × $12\frac{2}{8}$ in.] [Cut to limits.]

No. 12. The great Tournament at Munich in 1500—Upper Germany, first decade of the 16th Century.

A large and important print by the Master. It serves as a pendant to that of the great ball just mentioned.

Described by Bartsch, vol. vi., p. 378, No. 14; Ottley, vol. ii., p. 700, No. 14; Nagler, vol. iv., p. 712, No. 14. The latter writer observes (*loco*): "These two scarce engravings afford by

themselves alone yet some idea of the old Albertine fortress at Munich." The tournament was held in the "Brunnenhof."

The date 1500 is on the front of a house to the right of the composition. The signature M. Z.—here replaced by hand—is below in the middle. [$8\frac{6}{8}$ in. × $12\frac{2}{8}$ in.] [Cut.]

No. 13. The King's Sons shooting at the dead body of their Father; or, the Trial of filial Affection—Upper Germany, first decade of the 16th Century.

Described by Bartsch, under the erroneous title of 'The Martyrdom of St. Sebastian,' vol. vi., p. 373, No. 4; Ottley, vol. ii., p. 699, No. 4; Passavant, vol. ii., p. 170, No. 4; Nagler, vol. iv., p. 712, No. 4.

The reader is referred to what has been stated under No. 10 of the works of Mair (*antea*, p. 381) in connection with the subject here represented.

The signature M. Z. is below in the middle. A date is not present. According to Passavant "there exists a rather close copy, with the monogram of the Master, of this print."
[$6\frac{7}{8}$ in. × $9\frac{5}{8}$ in.] [Cut.]

No. 14. The Subjugation of Man by Woman—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 379, No. 18; referred to by Ottley, Passavant, Nagler, and others. See also, *antea*, H 107; and the "Master W," 85, p. 289.

"This subject has been treated several times in the Middle Ages, in both wood and ivory, and also in engravings. Among other artists Virgil Solis and M. Z. have treated it in the latter form. The latter Master has given to his figures more forced and mannered attitudes, and also different costumes. J. Bink has engraved the subject (with naked figures) on wood. This print recalls the following legend of the *fabliaux* of the Middle Ages:

"Alexander the Great was so smitten by the charms of the beautiful Philis that he forgot for her his duties as a sovereign. His master, Aristotle, reprimanded him seriously for this, and made him promise to sacrifice his love to the interests of the state. Broken-hearted, Alexander withdrew himself from Philis, who consoled him, and begged him to join her on the morrow at a particular hour in the court of the castle. The following day the philosopher himself saw the charming Philis lose her mantle as she was walking before the window at which he worked. He was too much of a courtier not to run and aid Philis in recovering her mantle, but, unfortunately, was not sufficiently a philosopher to be able to resist the allurements of the damsel. He became amorous of her, and was desirous to

obtain some favours from her. Philis might probably grant these, but on one condition only, viz., that he would blindly submit to all her caprices. The philosopher did not hesitate for a moment, and promised everything she might exact of him. Well, at the present moment, she desired only to get upon his back while he went on all fours, and made the tour of the court-yard. The king, who saw them in this attitude, ridiculed his philosopher. Aristotle left the court, "honteux comme un qu'une poule aurait pris," and revenged himself of the humiliation by composing a large work *sur les ruses de la femme.*" (Kaiser, in 'Curiosités du Musée d'Amsterdam,' p. 8.)

This subject has been called also 'Xantippe and Socrates,' while De Murr, according to Bartsch, "explains it by an anecdote in the 'Mélanges de Littérature Orientale' by Cardonne," (t. ii., p. 198, of his Journal.)

The signature, as M. Z., is below in the middle. A date is not present. [$7\frac{1}{8}$ in. × $5\frac{1}{8}$ in.] [Very small margin.]

No. 15. The Embrace—Upper Germany, first decade of the 16th Century.

An admirable and artistic effort of the powers of the Master. We have caused it to follow immediately the previous subject of the 'Subjugation of Man by Woman' as one of the most refined illustrations which has been given of it by any early master.

Described by Bartsch, vol. vi., p. 378, No. 15; Nagler, vol. iv., p. 712, No. 15.

Reproduced by the Amand-Durand process in the 'Portfolio' for 1876–1877, p. 41 of latter portion.

The date 1503 is above the window at the end of the chamber, and the signature M. Z. is in reverse on a tablet which leans against the wall at the lower right-hand corner of the engraving. [$6\frac{3}{8}$ in. × $4\frac{5}{8}$ in.] [Margin.]

No. 16. The Two Lovers—Upper Germany, the first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 379, No. 16; Ottley, vol. ii., p. 701, No. 16; Nagler, vol. iv., p. 712, No. 16.

Passavant remarks (vol. ii., p. 171, No. 16): "A copy of this print in reverse exists, bearing the signature J. 1502, also in reverse, in Gothic characters. Dr. Nagler ascribes, with probable correctness, this signature to a Netherlands artist of the name of Jan, established at Munich, and who in the registers of this city from 1501 to 1511 is designated 'John of Munich' (see

'Deutsches Kunstblatt,' 1853, p. 76). Brulliot (Dict. iii. app. iii. No. 146) regards this copy as the work of Israël van Meckenen."

The signature M. Z. is below in the middle. A date is not present. [5⅞ in. × 4⅝ in.] [Cut to limits.]

No. 17. A Lady and Gentleman together on horseback—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 380, No. 19; Ottley, vol. ii., p. 701, No. 19; Nagler, vol. iv., p. 713, No. 19.

The signature M. Z. is below in the middle.

[5⅛ in. × 4⅜ in.] [Cut.]

No. 18. 'A Rencontre'—Upper Germany, first decade of the 16th Century.

A gentleman advances from the left hand to shake hands with a lady coming towards him from the right. He is draped in a short cloak and tight hose. From beneath his slouched hat copious curly hair falls on his shoulders. He wears a straight sword at his side. The lady is draped in a tunic with close-fitting body and trailing below on the ground. A cap —like that on some of Dürer's women—is worn by the lady, as is also a necklace. A long waved scroll, having divided ends and devoid of inscription, runs behind and over the lady's head. The foreground rises to the feet only of the figures; the background is quite plain.

The signature is below in the middle. A date is not present.

Passavant, vol. ii., p. 171, No. 22; Nagler, vol. iv., p. 713, No. 22. [3⅜ in. × 2⅝ in.] [Cut to limits.]

No. 19. Soldiers and Military Band—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 380, No. 20; Ottley, vol. ii., p. 701, No. 20; Nagler, vol. iv., p. 713, No. 20.

The signature is below near the middle. Not any date is present. [4⅞ in. × 6⅛ in.] [Very small margin.]

No. 20. Warriors conversing—Upper Germany, first decade of the 16th Century.

A copy in reverse of a print by Albrecht Dürer, No. 88 of his works in Bartsch, vol. vii., p. 99.

Not any signature or date is present, but the management of the graver is, as Passavant remarks, like that of the present Master. (Passavant, vol. ii., p. 172, No. 24.)

[5⅛ in. × 5⅝ in.] [Small margin.]

No. 21. Life and Death (an Allegory)—Upper Germany, first decade of the 16th Century.

A symbolical design described by Bartsch, under the title of 'The Thought of Death,' vol. vi., p. 379, No. 17; Ottley, vol. ii., p. 701, No. 17.

The signature is below as M., on one side of the skull on which the figure stands, and Z. on the other. A date is not present. [$7\frac{1}{8}$ in. × $5\frac{2}{8}$ in.] [Margin.]

No. 22. Light and Obscurity (an Allegory)—Upper Germany, first decade of the 16th Century.

Described by Bartsch, vol. vi., p. 381, No. 21; Ottley, vol. ii., p. 701, No. 21; Nagler, vol. iv., p. 713, No. 21.

The date 1500 is on the scroll at the upper right-hand corner of the print. The signature M. Z. is below in the middle.

Of this engraving there are here two impressions, A and B. A is usually considered the first state of the print, while B is regarded as an impression from the original plate after it had been reworked. But is that the case? That the impression A is from the original plate of the Master there cannot be any doubt, but is not the other (B) a copy only? We think so. It is true it is so close a copy as almost to defy detection; nevertheless its fictitious character can, we believe, be demonstrated, and in this we agree with both Passavant and Nagler, though we base our demonstration on other details than theirs, and which to us would be insufficient if the *reworking* (with its consequent thickening, elongating and modifying the direction of lines) of the plate be admitted into the argument. Setting aside then the tests of the authorities mentioned, we fall back on *the little man in the middle distance to the right of the female figure, who carries a pole across his shoulders.* The direction of his action, and his distances from the boundary line of the bank below and from the back of the female, are not the same as in the impression A, and for these differences mere reworking cannot account. [$5\frac{2}{8}$ in. × $4\frac{6}{8}$ in. original.] [Cut.]

No. 23. Sensuality and its Cost—Upper Germany, first decade of the 16th Century.

A young female stands in the middle of a chamber, surrounded by a group of men and women. Close to her on our left hand presses an old man, who places his left arm around her waist, and the right hand upon her bosom. He is draped in a loose tunic, girded at the waist, and wears a cap with lappets. From the girdle at his waist hangs a large purse filled with money,

which the young woman filches, unknown to the owner, with the right hand, and gives afterwards with the left hand to a young gallant who stands on the other side of her, and who receives the stolen money in his left hand. On the left hand, and behind the old lover, stands a man wearing a fool's cap and bells, and pointing with his right hand to the act being committed by the woman, and raising the left hand in such manner as to figure the horns of cuckoldism, or unfaithfulness of his young mistress, to which the old man is subject. Behind, and between the young female and the youthful gallant, appears the head of a duenna, who looks inquiringly at him, as if to learn what is to be her share of the plunder. The youth is draped in tight hose, tunic and short mantle, and wears broad-toed shoes. On his head is a slashed cap with feather, from beneath which falls his curly hair upon his shoulders. In the background or end wall of the chamber is the lower part of a large latticed window. The floor is pavemented. The original metal plate has been cut off at the corners.

Though neither signature or date is present to justify the attribution of this print to Zatzinger, there is a character about the youthful couple in particular which appears to me to authorise the position of the work here.

[8½ in. × 5⅝ in.] [Cut to limits.]

MATHEUS ZINCK.

M Z

UPPER GERMANY, EARLY PART OF THE SIXTEENTH CENTURY.

Besides Martin Zatzinger, who employed the signature M. Z., there was another Master who lived at the beginning of the 16th Century who employed the like ciphers. He has been confounded with Martin Zatzinger, notwithstanding Bartsch, who, referring to the series of the 'Ars Moriendi,' observed, "All these prints bear the letters M. Z., like those which we have just detailed [of Martin Zatzinger], but we must be on our guard, for they are certainly not by this Master' (vol. vi., p. 381).

Passavant (vol. ii., p. 172) translated the present M. Z. into the name of an artist, *Mathes Zinck, Sculptor Noribergæ*, mentioned by Murr in his description of Nürnberg. Nagler ('Monogrammisten,' vol. iv., p. 714) opposes the views of Passavant.

No. 1. A Series illustrating an 'Ars Moriendi'—Upper Germany, beginning of the 16th Century.

A member of the School of the Master of 1466 or ℭ ℌ (*antea*, H. 81, p. 195), borrowed the designs of the famous xylographic work or "block-book" of the Netherlands (or of the School of Cologne) known as the 'Ars Moriendi,' and engraved them in much diminished form on copper. These reduced prints of the School of the Master of 1466 were themselves copied by our present Master or Matheus Zinck. A few—only a very few—impressions were printed off from the plates, which then were thrown aside, remaining hidden at Munich for more than a century. The plates at length came into the possession of the engraver and art-publisher Peter König of Munich, who had impressions worked off from them, and published them, with an explanatory text, under the title 'Letzer Kampff des Menschen / dass ist / Ein kurzer Begriff der furnembsten versuchungen / mit welchen der Laydige Sathan den Sterbenden Menschen gemainiglich anfächten thuet,' etc. München bei Peter König. "Getruct bei Anna Bergin Wittib Im Jahr M.DCXXIII. In verlegung Peter Königs Kunstführer." This edition of 1623 is in 12mo., containing thirteen engravings and 177 pages of text.

But the copies by one of the School of 1466 are only twelve in number, and one of these prints (the first or title, viz., or that of the 'Virgin seated on a tasselled Cushion') does not belong to the series of the original xylographs at all, which has but eleven woodcuts. It is doubtful, also, whether it really is one of the series engraved by the School of 1466. However, "the antiquarian bookseller, F. Butsch, at Augsburg, possessed in 1853 a copy having twelve prints, with the like number of pages of manuscript text. The first copperplate engraving represented the B. Virgin and Child sitting on a tasselled cushion in the open air. The foreground was grassy, and of rich vegetation. This subject the Master M. Z. has not copied, and it is possible that the old copperplate engraving was not before him, since his copies retain the original direction [*i.e.*, are not in reverse] of the old xylographic edition of the 'Ars Moriendi,' but with modifications. This copy of Herr Butsch is now in the Imperial Cabinet at Vienna, and has been described by F. v. Bartsch in the 'KK. Kupferstichsammlung in Wien,' S. 214." (Nagler, *op. cit.*)

There is "a second copy, also stitched up with manuscript text, in the 'Collection Walraff de Cologne,' but here the representation of the Virgin is absent, nor is it to be found among the eleven detached pieces in the Bodleian at Oxford." (Passavant, vol. ii., p. 95, No. 76.)

In the series in the Museum, and which is at present before us, there are but *eleven* prints, and the printed text on their *versos* is that of the 16th Century. Hence it agrees with the old xylographic work or block-book in the number, character and direction of the designs; and since the character of the text is earlier than that of König's edition of 1623, with thirteen prints in it, we must believe that there was an edition published at a much earlier period than the latter date, and of which the present engravings formed the illustrations.

According to Passavant (*loco*, p. 173) "there is a second copy, probably of the same edition, preserved in the Museum at Berlin." The two extra prints in the edition of 1623 represent—1st, 'The Demon promising the sick person a long life;' 2nd, 'The good Angel offering the dying man consolation.' According to Nagler these prints have not any mark nor signature.

The following are the eleven engravings by the Master M. Z. The designs are those of the old block-book, in much reduced size and with scrolls and inscriptions omitted, thus following the copies of the School of 1466.

Print A represents the 'Temptation of the devil to resist the faith.' This is the *Temtacio dyaboli de fide* of the "editio princeps" of the block-book, the demon at the upper left hand corner of the xylograph, pointing down at the king worshipping an idol, being left out. The demon is present, however, in the copy of the School of 1466.

B. 'The consolation of faith offered by the good angel,' or the *Bona inspiratio angeli de fide* of the block-book. The chief variation in B, as also in the copy of the School of 1466, is in the position of the Holy Spirit above the bed of the dying man.

C. 'The temptation through despair.' This is the design of the third cut of the xylograph, with which it agrees, as also with the copy of the School of 1466.

D. 'The inspiration of the good angel against despair,' after the fourth design of the block-book. Not any alteration has been made—at least as far as the present copy is concerned.

E. A copy of the fifth design of the block-book. It represents the *Temptacio dyaboli de ῑpacīccia.* Not any change has been made either here or in the copy of the School of 1466.

F. is the 'Inspiration of the good angel against impatience.' The sixth design of the block-book from which not any change has been here made, nor in the copy by the School of ℭ 𝔖.

G. The *Temptacio dyaboli de vana gloria*, a copy of the seventh design of the block-book. There is not any variation here nor in the earlier copy from the xylograph.

H. 'The good inspiration of the angel against vainglory,'

the eighth design of the block-book, from which there is not any variation.

I. The 'Temptation through avarice,' after the ninth cut in the block-book. Not any alteration has been made here.

K. The *Bona inspiratio angeli contra avariciam*, or the tenth design in the block-book. There is not any change here, nor in the copy of the School of 1466.

L. A copy in *reverse* of the eleventh design in the block-book, representing the sick man having conquered all temptation, and enjoying the *bona mors*. The copy of the School of 1466 is also in reverse.

The signature as M. Z. is below, sometimes at the corner, at other times towards the middle of the print. On print I it is on the house, as it appears below the belly of the horse.

Reference may be made to Passavant, vol. ii., pp. 95 and 173; Nagler, 'Monogrammisten,' vol. iv., p. 714; and to the first volume of the present Catalogue, p. 191.

[$3\frac{5}{8}$ in. × $2\frac{5}{8}$ in.] [Cut to limits.]

No. 2. **The Gentleman advancing**—Upper Germany, early part of the 16th Century.

A gentleman, draped in mantle and tunic, hose and broad-toed slashed shoes, advances towards our left. He wears a large flapping hat with feathers. He extends both hands, as if addressing some one. The foreground is low, with some herbage. Clouds are represented at the upper right-hand corner of the print. The rest of the background is plain.

The signature M. Z. is at the right-hand lower corner.

Passavant (vol. ii., p. 174, No. 14) describes this identical example as a "pièce à l'eau forte dans le Musée Britannique."

There are some marks from the action of acid, apparently on the original metal, but this is the only evidence which we can perceive of the impression being from an etched plate.

[$3\frac{2}{8}$ in. × $2\frac{3}{8}$ in.] [Cut to limits.]

MARTIN SCHONGAUER.

M ⛤ S

UPPER GERMANY, SECOND HALF OF THE FIFTEENTH CENTURY.

Martin Schongauer, otherwise Martin Schön, Martin Schon, and Hübsch Martin, was born at Kolmar, near the foot of the Vosges Mountains, but in what year is uncertain. Nagler, Kugler, Passavant, and Schnaase place his birth at about the year 1420, Harzen in the year 1440, Bartsch in 1445, while Woltmann seems to waver between 1420 and 1445. According to Schmidt, 1440 represents the year of Schongauer's birth, Von Wurzbach assigns 1450 as about the more probable period of its occurrence, while Ottley brings it forward to 1453. The master died at Kolmar in the year 1488; according to some authorities, 1499. There is a difference of thirty-three years between the periods assigned as those of Martin Schongauer's birth, and eleven years between those allotted to his death! The arguments *pro et contra*, and the data on which they are based, may be found well considered in the following work: 'Martin Schongauer: eine kritische Untersuchung seines Lebens und seiner Werke, nebst einem chronologischen Verzeichnisse seiner Kupferstiche.' Von Dr. Alfred von Wurzbach. Wien, 1880, 8vo., pp. 125.

Schongauer is so important a Master, however, that it may not be out of place to supply the student of early German art with other references to the history of Schongauer and his works. The more important are the following:—

Bartsch, 'Le Peintre-Graveur,' vol. vi., p. 103.

Ottley, 'History of Engraving,' vol. ii., p. 638.

Passavant, 'Le Peintre-Graveur,' vol. ii., p. 103.

Nagler, 'Künstler-Lexicon,' vol. xv., p. 424, and 'Monogrammisten,' vol. iv., No. 2149.

Galichon, 'Gazette des Beaux-Arts' for 1859, vol. iii., p. 257, *et seq.*

Schmidt, in 'Kunst und Künstler des Mittelalters und der Neuzeit,' von R. Dohme, vol. i., pp. 24-40, Leipzig, 1877.

A passing notice may be taken also of Woltmann's 'Geschichte der deutschen Kunst in Elsass,' Gérard's 'Les Artistes de l'Alsace pendant le Moyen-âge,' and Goutzwiller's 'Le Musée de Colmar.'

To such persons as may not have an opportunity of studying a tolerably complete original series of Martin Schongauer's engravings the following publication may be recommended with confidence:

'Œuvre de Martin Schongauer, reproduit et publié par Amand-Durand, Texte par Georges Duplessis.' Cent dix-sept planches. Paris, 1880.

The conclusion of the most recent writer—Von Wurzbach—that Martin Schongauer was born about the year 1450 and died in 1488, seems in many respects to be well grounded. But there are reasons, nevertheless, which make us hesitate to accept it as settling the question. In the first place the letter of Lambert Lombard to Vasari, in April 1565, containing the following statesment, is not—we think—to be explained away so easily as Von Wurzbach supposes: ". . . In Germany there afterwards arose a *Bel Martino*, a copper-plate engraver, who did not abandon the manner of Roger [Roger van der Weyden], his master, and who, though not attaining to the excellence of his colouring, became the more able in the engraving of his prints, which appeared wonderful at that time, and to-day are still in good repute among our better artists, since his works, although stiff, have nevertheless a certain good character about them."*

Now Roger van der Weyden died at Brussels in 1464, and if Schongauer was really a pupil of Roger he surely must have been born before 1450? Von Wurzbach disposes of this statement in the following manner:—

"Schongauer cannot have been a pupil of Roger, as this Lombard maintains, but evidently he formed himself on his works, as must be apparent to all. This circumstance Lombard may have perceived, and thus felt himself entitled to call Schongauer a pupil of Roger. He [Lombard] could not have received any positive information as to what he affirms, since from the whole tenor of his words it is clear that he speaks of things which he knows of scarcely from hearsay." (*Op. cit.*, p. 41.)

We do not accept this as a satisfactory explanation of Lombard's statement. Further, if Schongauer were born in 1450 and died in 1488—*i.e.*, when thirty-eight years old—it would not allow of more than twenty years for his working life as an artist, supposing—a fair supposition—that his first published work, whether print or picture, was produced when he was eighteen years old.

On the other hand it is proper to remind the reader of the inscription given by Heinecken as having been present on and written by Albrecht Dürer on a drawing by Martin Schongauer in his [Heinecken's]

* "In Germania si levò poi un Bel Martino tagliatore in rame, il quale non abandonò la maniera di Rogiero, suo maestro, ma non arrivò pero alla bontà del suo colorire, che haveva Rogiero, per esser più usato all' intaglio delle sue stampe, che parevano miraculose in quel tempo, et hogi sono ancora in bona reputatione tra in nostri mansueti artefici, perchè anchora che le cose sue siano seche, pero hanno qualche bon garbo." (Gaye, 'Carteggio,' 1840, iii., p. 177.)

possession, viz., "Dis hat der Hipsch Martin gerissen im 1470sten Jar, da er ein junger Geselle was, das hab ich Albrecht Dürer erfarn, und ihm zu Ern dahergeschrieben in 1517 Jar." If all this be true, M. Schongauer could not have been born as early as 1420, as one is not at fifty years of age any longer "ein junger Geselle."

If the polemic here involved has not been finally closed by Von Wurzbach, we are yet indebted to him for a most able critical analysis of the character and merits of the engraved work of the old Master of Kolmar. Of his labours in this respect we intend to avail ourselves in this preliminary notice to the catalogue of Schongauer's engravings :—

"In the catalogue by Bartsch 116 prints by Schongauer are described. Passavant, who frequently enriched this work in the happiest manner, was less fortunate as regarded his additions to the engravings of Schongauer. He ascribes twenty-two additional prints to the Master, the original silver plates of which may be still seen in the Museum at Basle. The two larger of these are late copies of two pieces of Schongauer's 'Passion' [Bartsch, vi., p. 124, 9–20], but do not manifest the slightest indications authorising them to be considered as the work of the Master. These crowded meagrely-drawn figures betray by their relatively too-large heads that they have not anything in common with the *burin* of Schongauer. They have proceeded from a later nameless and moderately skilful goldsmith.

"After putting aside these twenty-two superfluous objects, two important questions present themselves for consideration. In the first place, do we possess any certain knowledge that the remaining 116 engravings, which Bartsch has described, really proceeded from Schongauer? Secondly, have we any certainty that the two letters M. S.—assumed to be Martin Schongauer's cipher—really imply his name? We must answer both questions in the most decided manner—we have not: all accounts about them rest on mere tradition, and are the produce of very recent times. The question as to whether these 116 prints are the works of one and the same master can be conclusively answered only through the way of a comparative criticism. As we do not possess from without any critical instruction in this sphere, we must ourselves endeavour to furnish it, since it is indispensably necessary for the understanding of the subject.

"As there are yet other prints which also bear the cipher of Schongauer, and are ascribed to him by some authorities, but rejected as unworthy of him by Bartsch and Passavant, it is not improbable that among the before-mentioned 116 examples also several might be

found which bear *falsely* this mark, or at any rate which do not bear it as the cipher of Schongauer.

"Such in fact is the case; and the most prominent example of it is the 'Madonna crowned by two Angels' [Bartsch, vi., 133, 31]. On this example Waagen passes the following judgment: 'I do not know any work of German Art in which the Virgin, and even more markedly the Child, in their nobleness of form so satisfactorily compare with the Sistine 'Madonna' of Rafael.' With this judgment we willingly agree, notwithstanding that this print is unquestionably not the work of Schongauer, for it betrays an anxious, unsure hand, and proceeds from an unknown engraver who may be easily recognised as a copyist by a copy of Schongauer's 'Baptism of Christ in the Jordan' [Bartsch, vi., 123, 8]. Doubtful examples are also a 'Christ on the Cross' [Bartsch, vi., 129, 23], 'John on Patmos' [Bartsch, vi., 144, 55], the 'Recumbent Stag' [Bartsch. vi., 159, 94], the 'Elephant' [Bartsch, vi., 159, 92], and 'An Ornament' [Bartsch, vi., 166, 116].

"There yet remain 110 engravings. Among these nineteen may be found which partly are too unimportant to necessitate a decided judgment on them, and partly appear disfigured or seem doubtful in consequence of later retouchings. As these prints cannot influence nor trouble us in our subsequent analysis we shall put them aside as irrelevant, accompanied by the remark that in doing so we have simply the object in view of lightening the critical analysis of this very difficult subject. These nineteen engravings are—

"Christ on the Cross	Bartsch, No.	22 (*op. cit.*).
St. George	„	50
St. George	„	51
St. George	„	52
St. John the Baptist	„	54
The Archangel Michael	„	58
The small 'St. Catherine'	„	64
The Departure for the Market	„	88
The Miller	„	89
The two Men in Conversation	„	90
The Griffin	„	93
Ornaments	„	108–115

"We have now left us ninety-one engravings, of the masterly character of which the most critical eye cannot any longer be doubtful. They belong to the most important *burin* engravings of the 15th Century; all bear the well-known cipher and the character of decided masterwork. It is still to be determined, however, whether these ninety-one prints have proceeded from one and the

same engraver. This point cannot be at once determined affirmatively, since these prints exhibit great differences among themselves. When we examine these differences in relation to the particular object we have in view—differences partly dependent on the technic and partly on the apprehension of the forms—we find that we may separate seven engravings as forming a small group, the members of which are closely connected and allied together, as opposed to the eighty-four examples remaining, the units of which are as equally and intimately associated with each other. These seven engravings are—

"The Adoration of the Kings . . .	Bartsch, No.	6
The Flight into Egypt	„	7
The Virgin with the Parrot . . .	„	29
St. Anthony with the Demons . . .	„	47
St. James the Greater in conflict with the Infidels	„	53
The Man of Sorrows	„	69
The Half-figure of one of the Foolish Virgins	„	87

"The above examples form a group from which there does not appear to be any transition to any one of the other eighty-four prints. This circumstance is very striking, and we therefore place these examples meanwhile aside, and bestow on them the title of 'The Group of the Virgin with the Parrot.'

"We now turn to the larger group of eighty-four engravings. The whole manifests an astonishing technical achievement—an achievement which is nearly equally attained in each individual member of the group. This cannot be so unconditionally affirmed of the prints of the smaller group before described. Further, it is still more worthy of remark that the members of this larger group do not permit of any doubt as to whether or not they have proceeded from one and the same hand. Each unit of the collection stands in such close relations to every other one that those examples which appear after due investigation to be the most finished, and therefore later works of this same burin, excel but imperceptibly in technic those specimens which may be regarded as the earlier produced. The distance between any selected two examples is so small that we are forced to assume both have been produced by one and the same master hand—after a pause perhaps of some years, but engraved certainly only in a comparatively very short space of time. By the latter we would imply, say, fifteen years, which, taken as the difference between the production of those engravings which exhibit the highest artistic achievement—as, *e.g.*, the series of 'Armorial

Bearings' [Bartsh vi., 160, 96–105], the 'Bishop' [Bartsch, 61], 'St. Lawrence' [Bartsch, 56], 'St. Stephen' [Bartsch, 49], etc., and those which from their defective drawing must be regarded as of earlier origin, as, *e.g.*, the 'Passion' [Bartsch, 9–20], and the large 'Bearing the Cross' [Bartsch, 21]—represent a long space of time, for it can scarcely be supposed that in fifteen years the technical power of so important an artist should not undergo considerable change.

"If we examine the forms only as treated in the eighty-four copper-plate engravings, it must be plain to every one that one division of the group offers markedly-pleasing, ideally-beautiful, and graceful figures, while another division exhibits ugly, strange and grotesque ones. Compare, for instance, the 'Annunciation' [Bartsch, 3], the various 'Madonnas' and 'Female Saints,' the 'Coronation of the Virgin' [Bartsch, 72], the 'Bishop' [Bartsch, 61], etc.—representations of the loveliest kind that Art has to offer—with particular pieces of the 'Passion,' the large 'Bearing the Cross,' which exhibit figures of such grotesque, repulsive character that we are obliged to ask how it could be possible that one and the same artist in the short period of time mentioned could follow with persistency two such opposite modes of treatment.

"Attentively keeping in view this difference of forms, and separating in accordancy with it these eighty-four prints, it almost appears as if we had found a natural system by means of which we could arrange them in a sure chronological sequence. First of all, if we placed together those examples which might be regarded as the earliest produced of these eighty-four engravings, we should have probably the following works, which would form what we should style 'The Group of the Passion,' viz.—

"The large 'Nativity'	Bartsch, No. 4
The large 'Cross'	„ 25
The 'Passion'	„ 9–20
The large 'Bearing the Cross'	„ 21
Christ on the Cross	„ 24
The small 'Nativity'	„ 5
St. Christopher	„ 48
St. Martin	„ 57

"Allied to these are—

"The 'Apostle' series	Bartsch, 34–35
St. Anthony	„ 46
The small 'St. Sebastian'	„ 60
The Wise and Foolish Virgins	„ 77–86

"Those engravings which, as regards their form and technic, are most perfect, are as follow, viz.—

"The Angel of the Annunciation	Bartsch, No.	1
The Virgin of the Annunciation	„	2
The Angelic Salutation	„	3
Baptism of Christ in the Jordan	„	8
Christ appearing to the Magdalene	„	26
The small 'Virgin and Child'	„	27
The large 'Virgin and Child'	„	28
The Virgin seated on the grassy bank	„	30
The Virgin in the Court	„	32
The Death of the Virgin	„	33
St. Stephen	„	49
St. Lawrence	„	56
The large 'St. Sebastian'	„	59
The Bishop	„	61
St Agnes	„	62
St. Barbara	„	63
The large 'St. Catherine'	„	65
St. Veronica	„	66
The small 'Salvator Mundi'	„	67
The Saviour with the Scroll	„	68
God the Father enthroned	„	70
God the Father and the B. Virgin enthroned	„	71
God the Father crowning the Virgin Mary	„	72
The Creature Symbols of the Evangelists	„	73–76
The Goldsmiths' Apprentices	„	79
The Brood Sow	„	95
The 'Armorials' Series	„	96–105
The Bishop's Staff	„	106
The Censer	„	107

"There cannot be any doubt that these engravings must have been the later works of Schongauer, for they do not exhibit any such great defects of drawing as, for example, does the Christ of the large 'Bearing the Cross' in our Group of the 'Passion' series, whose head is set on in a like wooden manner to that of 'St. Anthony with the Demons,' in the Group of the 'Virgin with the Parrot.'"

In accordance with these views Von Wurzbach has attempted a systematic chronological arrangement of Martin Schongauer's engravings which, however unsatisfactory in some respects, demands, from its suggestiveness in others, attention here. In allusion to the pictorial works of the Master, Von Wurzbach observes (p. 92):—

"These pictures and copies offer in their times of production an infallible basis for the chronological arrangement of the engravings. A limited number of the latter originated exclusively under Netherlandish influence, a larger section under Cologne influence, but the most important examples show the Master in his originality. It is not only unessential, but also impossible, to separate the periods by a determinate number of years, since the ideal conceptions of an artist are not linked to a single year, but rather he acquires another set with other years. It would be going too far, therefore, to separate the members of a particular series from each other simply because one of its units appears to have been engraved earlier than were the others. This, for example, is the case with the 'Entombment' [Bartsch, 18], which print was probably engraved, along with other prints of the first period, under decided Netherlandish influences. It is the same as respects the 'St. Christopher' [Bartsch, 48], and the small 'Nativity' [Bartsch, 5], which must have preceded the other engravings of the series to which they respectively belong.

"Unfortunately we do not possess any certain knowledge regarding the original connection of the prints with each other, but, just as the 'Apostles' and the 'Wise and Foolish Virgins' formed each a regular sequence, so no doubt did the smaller and the larger Saints. The whole subject might be capable perhaps of a satisfactory treatment if we were able to compare together impressions from the plates before the latter were retouched. But it is probable that most of the plates received—perhaps even from Schongauer himself—considerable reworking, which gave them a character of uniformity which originally they may not have possessed. Impressions before any retouches, are known only of few prints, while other impressions show evidently the rework of a strange hand, and without which they never come before us.

"Emil Galichon ('Gazette des Beaux-Arts,' 1859, iii. p. 257–321) endeavoured to establish as regards some of Schongauer's engravings determinate states of the plates, but as these states depended on the retouches only, and as not one of the adduced plates could be shown to have proceeded from Schongauer himself, these states collectively afford only in certain instances the *indicia* by which the impressions from the retouched plates are differentiated from those of the plates untouched. The exposition of this subtle question would be of importance only then if at the same time the watermarks of the paper were properly represented, as then possibly the period of the retouching might be approximately determined. But from this knowledge we are still so distant that we must rest contented provisionally with knowing when and in what sequence Schongauer's prints generally may have been produced.

"The ciphers are, as the rule, below in the middle of the print, but have been engraved in a very unequal manner. In the prints of the first period they are so coarse that they might be considered as having been stamped on the paper, though I do not believe that this was the case in a single instance. In the later examples the ciphers appear to have been finely and sharply engraved, though in many of the prints they appear to have been enlarged and deepened by later retouches. The ciphers appear, however, to have been always added, and impressions without ciphers have not been authenticated. The S has—as the rule—a like form; the M, on the other hand, so far varies, as in Bartsch, 29, 69, 4, 6, 7, 90, 47, 106, 31, the limbs are upright (M), while in the rest of the prints they are slanting (*M*)."

The following remarks by M. Emile Galichon ('Gazette des Beaux-Arts,' vol. iii., p. 326) may not be out ofplace now that the student is acquainted with the opinions of Von Wurzbach:—

"The prints by Schongauer—the earliest that we know of marked with a cipher*—all denote, by their perfection of burin-work, an artist who had been already formed by the practice of the art of niellating objects of goldsmiths' work, when the idea struck him of taking impressions of his engraved plates. If all his plates exhibit an equally able technic, an attentive examination, however, will show that his talents underwent the modifications common to great masters. During his first years, with which we may associate his 'Temptation of St. Anthony,' his 'Annunciation,' 'St. Michael overthrowing the Demon,' etc., his more careful and colder work, his less deep and more meagre lines, permit less of his own personality being seen, and evince the influence of the School of Bruges. In the prints of his later years his originality becomes apparent, his technic, now deeper, becomes more free and personal. It was at this last period of his life that he must have engraved his more energetic and life-like compositions of the 'Death of the Virgin,' of the 'Passion,' and his celebrated 'Bearing the Cross.' A deep and broad line accentuates the well-defined contours of his figures, cross-hatchings mark strongly the shadows blended with the lights by means of small short rounded lines terminating the larger ones, and which may be found repeated in the shadows. A fine and light technic indicates the half-tones, and models the nude parts, as also the faces of the various personages. These delicate lines will disappear, while the rest of the work still remains sharp. Almost all the plates of Schongauer have been retouched while in this state by a very able hand, which, however, dared not meddle with anything but the shadows and the strongly-accentuated contours. These

* M. Galichon is here in error.

lines, freshly intagliated with much vivacity and vigour, give to the impressions a false appearance of originality and a brightness which may deceive an amateur not sufficiently experienced. But if he will examine them with a little attention he must perceive that in reality those impressions in which one cannot point out any new work are crude and flat, and deficient in the modelling, particularly as regards all the undraped parts of the figures. It is necessary therefore to form a close intimacy with the Master if one would distinguish easily the old impressions—always harmonious—from the more recent ones, in which the modelling has disappeared, and from those of which the original coppers have been reworked."

M. Georges Duplessis—Assistant Keeper in the Department of Prints at the National Library in France—more than doubts the possibility of giving a reliable chronological arrangement of the engravings of the Master of Kolmar. He writes ('Œuvre de Martin Schongauer, reproduit et publié par Amand-Durand, texte par George Duplessis.' Paris, 1880):—

"The chronological classification of the prints engraved by Martin Schongauer is difficult to accomplish in a satisfactory manner, considering that not any date has been placed on the plates. It is not unlikely that the Master of Kolmar did not take the burin in hand until he had already done work as a painter. One cannot, in fact, point out among the plates which compose his engraved work any print which formally betrays the *débutant*. At the utmost only can we establish some peculiarities in the execution of the 'Annunciation' [Bartsch, 3], of the 'Temptation of St. Anthony' [Bartsch, 47], and of 'St. Michael overthrowing the Demon' [Bartsch, 58]. In these works the lines are closer than in the other plates of the Master, but the drawing does not evince in reality any hesitation, and the knowledge of a painter appears as completely here as it does in the prints which exhibit perfect experience of the process.

"Few artists have evinced such homogeneity in the whole of their works; and though it may be sufficiently easy sometimes, when one passes in review the prints executed by a particular engraver, to designate the time of his life when such and such examples were executed, this is not the case with respect to the Master we are discussing." (*Op. cit.*, p. 3.)

The following is the chronological arrangement adopted by Von Wurzbach:—

Engravings of the First Period, and produced under marked Netherlandish influence:

1. Madonna with Parrot . . . Bartsch, 29
2. The Man of Sorrows . . . . ,, 69

3. Half figure of one of the Foolish Virgins Bartsch, 87
4. The larger 'Nativity' . . . „ 4
5. The Adoration of the Kings . . „ 6
6. The Flight into Egypt . . . „ 7
7. St. James the Greater in Battle against the Heathen . . . . . „ 53
8. The two Men walking and talking . „ 90
9. St. Anthony tormented . . . „ 47
10. The large 'Christ on the Cross' . „ 25
11. Peasants going to Market . . „ 88

Engravings of the Second Period, and produced before the Boisserée picture of St. Bartholomew:

12. The 'Passion' of twelve prints, all marked with sharply-engraved ciphers . . . Bartsch, 9–20
24. The large 'Bearing the Cross' . . „ 21
25. Christ on the Cross . . . „ 24
26. The series of Twelve Apostles . . „ 34–45
38. The Five Wise Virgins . . . „ 77–81
43. The Five Foolish Virgins . . „ 82–86

Engravings of the Third Period. Works of refined originality, having fading reminiscences of Netherlandish and Cologne influences:

48. The Annunciation . . . . Bartsch, 3
49. The Death of the Virgin . . . „ 33
50. The small 'Nativity' . . . „ 5
51. Baptism of Christ in the Jordan . „ 8
52. Christ appearing to the Magdalene . „ 26
53. God the Father enthroned, crowning the kneeling Virgin . . . . „ 72
54. God the Father and the Virgin enthroned „ 71
55. God the Father enthroned . . „ 70
56. The series of the smaller Effigies of the Saints, Bartsch, 27, 46, 60, 61, 63, 64, 66, 67,68
65. The series of the larger Effigies of the Saints, Bartsch, 28, 48, 49, 54, 56, 57, 58, 59, 62, 65
75. The Virgin seated on a grassy Bank . Bartsch, 30
76. The Virgin in a Court . . . „ 32
77. The Angel of the Annunciation . „ 1
78. 'Ecce Ancilla Domini' . . . „ 2
79. The two quarrelsome Apprentices . „ 91

Nos. 80 to 104 are pattern designs for goldsmiths:

80.	The Miller and Donkey	Bartsch, 89
81.	The Brood Swine	„ 95
82.	The Creature Symbols of the four Evangelists	„ 73–85
86.	A Griffin	„ 93
87.	The series of Armorials on ten plates	„ 96–105
97.	A Censer	„ 106
98.	A Bishop's Staff	„ 107
99.	Ornamental Foliage	„ 108
100.	Ornamental Vine Foliage	„ 109
101.	Ornamental Foliage	„ 110
102.	Ornamental Foliage	„ 111
103.	Ornamental Foliage	„ 112
104.	Ornamental Foliage with Birds, etc.	„ 114

Doubtful and false prints ascribed to the Master:

105.	The Virgin crowned by two Angels	Bartsch, 31
106.	Christ on the Cross	„ 22
107.	Christ on the Cross	„ 23
108.	St. George and the Dragon	„ 50
109.	„ „	„ 51
110.	„ „	„ 52
111.	St. John at Patmos	„ 55
112.	The Stag and Hind	„ 94
113.	The Elephant	„ 92
114.	Ornamental Piece	„ 113
115.	Ornamental Foliage	„ 115
116.	Ornamental Foliage	„ 116

We now proceed to record the list of the engravings of Martin Schongauer contained in the Museum Collection. These are prefaced by the—

No. 1. Portrait of Martin Schongauer.

A copy of the portrait of "Hipsch Martin Schongauer Maler," engraved by Adam Bartsch, which portrait is now in the Pinakothek at Munich. The copy was published by Bartsch in the sixth volume of 'Le Peintre-Graveur' (Vienne, 1808).

The original painting is a bust portrait in three-quarter profile looking towards the left. It is on panel, and is 10⅝ inches high, by 7⅞ inches wide Near the left-hand upper

corner are the arms of the family of Schongauer—a red half-moon on a silver field. This portrait was formerly in the Praun Collection at Nürnberg, afterwards in the Fries Cabinet at Vienna, from which it passed to the Royal and State Collection of Bavaria. Goutzwiller, Woltmann and Dohme have also given copies of it. The name of the painter of the portrait and the date of its production have been variously interpreted according to the reading of the dates and name in the inscriptions (back and front) on the original picture. Some have read the name of the painter as Hans Burgkmair, others as Hans Largkmair. Some read the date as 1453, others as 1483. For details connected with this subject reference should be made to Von Wurzbach, *op. cit.*, p. 5, *et seq.* See also plate i. in Bartsch's 'Peintre-Graveur,' vol. vi.; and Ottley, 'History of Engraving,' vol. ii., p. 640.

No. 2. The Angel of the Annunciation.

Described by Bartsch, vol. vi., p. 119, No. 1; Ottley, vol. ii., p. 647, No. 1; Von Wurzbach, p. 113, No. 77.

The signature and mark are below near the middle.

[$6\frac{5}{8}$ in. × $4\frac{5}{8}$ in.] [Margin.]

No. 3. 'Ecce Ancilla Domini;' or, the Virgin of the Annunciation.

Described by Bartsch, vol. vi., p. 119, No. 2; Ottley, vol. ii., p. 647, No. 2; Von Wurzbach, p. 113, No. 78.

The latter writer observes: "The striking similarity of the entire conception, but in particular as regards the disposition of the hands, with the St. Helena of the 'Thomas Altar' permits of no doubt that this engraving belongs to those last executed by Schongauer" (p. 113).

The signature and mark are below near the middle.

[$6\frac{5}{8}$ in. × $4\frac{5}{8}$ in.] [Not coloured.]

No. 4. The Angelic Salutation.

Described by Bartsch, vol. vi., p. 120, No. 3; Ottley, vol. ii., p. 647, No. 3; Von Wurzbach, p. 106, No. 48.

The signature and mark are below in the middle.

A good copy of this choice example of the Master was given in the 'Gazette des Beaux-Arts' for 1859, in connection with M. Emile Galichon's articles on Martin Schongauer. The writer remarks: "In the collection of M. Pesch, at Munich, is a picture the composition of which recalls to mind strongly this engraving. M. Otte has given in his 'Archæology' an engraving of this picture attributed to Martin Schongauer" (*op. cit.*, p. 328). On this point reference may be made also to Wurzbach, *op. cit.*, pp. 56–106.

[$6\frac{3}{8}$ in. × $4\frac{1}{2}$ in.] [Cut to limits.]

No. 5. The Nativity.

Described by Bartsch, vol. vi., p. 120, No. 4; Ottley, vol. ii., p. 648, No. 4; Von Wurzbach, p. 95, No. 4.

In this composition the influences of the school of the Netherlands, and of Roger van der Weyden in particular, may be observed.

The signature and mark are below in the middle.

[$10\frac{1}{8}$ in. × $6\frac{5}{8}$ in.] [Cut.]

No. 6. The Small 'Nativity.'

Described by Bartsch, vol. vi., p. 122, No. 5; Ottley, vol. ii., p. 648, No. 5; Von Wurzbach, p. 107, No. 50.

The signature and mark are below in the middle.

[$6\frac{2}{8}$ in. × $6\frac{1}{8}$ in.] [Cut.]

No. 7. The Adoration of the Kings.

Described by Bartsch, vol. vi., p. 122, No. 6; Ottley, vol. ii., p. 648, No. 6; Von Wurzbach, p. 95, No. 5.

The signature and mark are below in the middle.

[$10\frac{1}{8}$ in. × $6\frac{5}{8}$ in.] [Cut.]

No. 8. The Flight into Egypt.

Described by Bartsch, vol. vi., p. 123, No. 7; Ottley, vol. ii., p. 649, No. 7; Von Wurzbach, p. 96, No. 6.

The signature and mark are below in the middle.

There are two impressions of this choice engraving in the Museum cabinet. 8 B is the earlier impression, but it has been cut down to the quick. 8 A is an impression from the same state of the plate as yielded 8 B, but here the plate-mark remains with a margin, so that the exact size of the print in its normal condition can be determined.

[$10\frac{1}{8}$ in. × $6\frac{6}{8}$ in.] [Small margin.]

No. 9. The Baptism of Christ in the Jordan.

Described by Bartsch, vol. vi., p. 123, No. 8; Ottley, vol. ii., p. 649, No. 8; v. Wurzbach, p. 107, No. 51.

Von Wurzbach states that all impressions known to him show retouches by another hand than that of the Master.

The signature and mark are below in the centre.

[$6\frac{1}{8}$ in. × $6\frac{2}{8}$ in.] [Cut.]

No. 10. A 'Passion' Series.

A sequence of twelve compositions representing:

A. The Agony on the Mount.

B. The Betrayal of Christ by Judas.

c. Christ before the High Priest.
d. The Flagellation.
e. Christ crowned with Thorns and mocked at.
f. Christ before Pilate.
g. Christ shown to the People.
h. The bearing the Cross.
i. Christ on the Cross.
k. The Entombment.
l. The Descent to Hades.
m. The Resurrection.

This series has been described by Bartsch, vol. vi., p. 124, No. 9–20; Ottley, vol. ii., p. 649, No. 9–20; Von Wurzbach, p. 99, No. 12–23.

Von Wurzbach observes that this sequence of designs was produced under the influences of the School of Cologne; that it recalls reminiscences of an old Cologne painter who excelled in the representation of similar grotesquely caricatured figures as are therein portrayed; and, further, that the compressed character of the groupings reminds one of the (more probably) older prints of the so-called "Meister Johann von Köln zu Zwolle."

The signature and mark are below in the middle.

[Average, $6\frac{3}{8}$ in. × $4\frac{1}{2}$ in.] [Margin to some.]

No. 11. The Large 'Bearing the Cross.'

A fine impression of what is often considered the principal work of the Master. It has been described by Bartsch, vol. vi., p. 128, No. 21: Ottley, vol. ii., p. 650, No. 21; Von Wurzbach, p. 103, No. 24.

The signature and mark are below in the middle.

[$11\frac{3}{8}$ in. × 17 in.] [Cut to limits.]

No. 12. Christ on the Cross, with several figures.

Described by Bartsch, vol. vi., p. 129, No. 22; Ottley, vol. ii., p. 650, No. 22; Von Wurzbach, p. 118, No. 106.

The signature and mark are below in the middle.

[$4\frac{2}{8}$ in. × $2\frac{7}{8}$ in.] [Small margin.]

No. 13. Christ on the Cross, with the B. Virgin and St. John only.

We assume this to be the engraving described by Bartsch, vol. vi., p. 129, No. 23. Bartsch, however, does not allude to the very marked radiant nimbi over the heads of the Virgin and St. John. With the exception of the size, the meagre description given by Bartsch would equally apply to the engraving bearing Schongauer's marks, and first described, we

believe, by M. Galichon in the 'Gazette des Beaux-Arts' for 1859, vol. iii., p. 334, and which is No. 16 of the present Catalogue. Both Duplessis and Wurzbach accept the present example as Bartsch's No. 23, considering our own No. 16 as being undescribed by Bartsch. Wurzbach places Bartsch 23 (assumed to be our present example) among the "dubious and false prints" of the Master, observing that it is "a hard and meagre work by another hand." We cannot agree with him; we regard it as an admirable little engraving, and on the whole preferable to the print described by Galichon, and which is here No. 16 of the present Master. It may be observed, *en passant*, that M. Duplessis, in describing the present engraving, notices a *tibia* as lying at the foot of the cross; the bone in question is a *femur*.

See Ottley, vol. ii., p. 650, No. 23; Von Wurzbach, p. 118, No. 107; Duplessis, p. 12, No. 23.

The signature and mark are below in the middle.

[$4\frac{5}{8}$ in. × $3\frac{3}{8}$ in.] [Cuts to limits.]

No. 14. Christ on the Cross, with the Soldiers dividing the Garments.

Described by Bartsch, vol. vi., p. 130, No. 24; Ottley, vol. ii. p. 650, No. 24; Von Wurzbach, p. 103, No. 25.

The signature and mark are below in the middle.

[$7\frac{6}{8}$ in. × 6 in.] [Small margin.]

No. 15. The Large 'Christ on the Cross,' with Angels receiving the blood from the wounds.

Described by Bartsch, vol. vi., p. 130, No. 25; Ottley, vol. ii., p. 650, No. 25; Von Wurzbach, p. 98, No. 10.

Von Wurzbach remarks: "The Saviour and angels correspond completely with the conceptions of Roger van der Weyden; the B. Virgin also reminds one of his female figures, while the landscape bears unmistakably his characteristics. On the other hand, in the conception of St. John Schongauer departs essentially from Van der Weyden."

The signature and mark are below in the middle.

[$11\frac{1}{2}$ in. × $7\frac{6}{8}$ in.] [Cut to limits.]

No. 16. Christ on the Cross, with the B. Virgin and St. John.

A copy by the Amand-Durand process of a small print undescribed by Bartsch. The original work was first brought to notice by M. Emile Galichon in the 'Gazette des Beaux-Arts' for 1859, vol. iii., p. 334. His account of it is as follows:—

"*Undescribed Example.*—CHRIST CRUCIFIED.

"Our Lord is represented attached to the cross, which rises up in the centre of the composition. On the left hand stands the B. Virgin; on the right St. John, who appears as if advancing towards the cross. He bears a book in the left hand. The monogram of the Master is engraved below in the middle. Height, 105 millim.; width, 72 millim. Notwithstanding that this print much resembles that described by Bartsch, under No. 23, it is easily distinguishable from it by the fact that the heads of the figures are not encircled by luminous aureoles. It is also of smaller dimensions."

With all deference to the authority quoted, we must affirm the designs of the two prints to be very different in other respects than those referred to. The attitudes of the two figures, the loin-cloth, and the treatment of the foreground, have not the least similarity.

A facsimile of the original work is given by M. Duplessis in his 'Œuvre de Martin Schongauer,' plate No. 24. In his description of it (p. 12) he remarks:—

"Two copies of this plate are known, one of them, without mark, is referred to by Bartsch (vol. x., p. 6, No. 12); the other, equally contemporaneous with the original, is accompained by the initials H. B. separated by a cross much resembling that which habitually separates the initials of Martin Schongauer."

The signature and mark are below in the middle, at the foot of the cross.

[$4\frac{3}{16}$ in. × $2\frac{13}{16}$ in.] [Copy.]

No. 17. Christ appearing to the Magdalene in the Garden.

Described by Bartsch, vol. vi., p. 130, No. 26; Ottley, vol. ii., p. 650, No. 26; Von Wurzbach, p. 107, No. 52.

The figure of our Saviour is highly praised by Von Wurzbach for its antique beauty and nobleness.

The signature and mark are below in the middle.

[$6\frac{1}{8}$ in. × $6\frac{3}{8}$ in.] [Margin.]

No. 18. The Small 'Virgin and Child.'

Described by Bartsch, vol. vi., p. 131, No. 27; Ottley, vol. ii., p. 650, No. 27; Von Wurzbach, p. 109, No. 61.

The signature and mark are below in the middle.

An admirable though small example of the Master. There are two impressions of the plate, both early ones, but 18 B has been much cut down at the sides.

[$3\frac{1}{2}$ in. × $2\frac{1}{2}$ in. [Very small margin.]

No. 19. The Large 'Virgin and Child.'

Described by Bartsch, vol. vi., p. 132, No. 28; Ottley, vol. ii., p. 651, No. 28; Von Wurzbach, p. 110, No. 65.

The signature and mark are below in the middle.

[$6\frac{7}{8}$ in. × $4\frac{7}{8}$ in.] [Cut.]

No. 20. The Virgin and Child, with Parrot and Cushion.

Described by Bartsch, vol. vi., p. 132, v. 29; Ottley, vol. ii., p. 651, No. 29; Von Wurzbach, p. 94, No. 1. Referred to by Passavant, vol. ii., p. 107.

The signature and mark are below in the middle.

"The general idea of this composition reminds one of a 'Madonna and Child' by Bocholt (Bartsch, vol. vi., p. 82, No. 4). The countenance has an expression like that of the 'Madonna with the Rose-hedge.' The hands also have a like character. . . . Passavant ('Peintre-Graveur,' vol. ii., p. 107) finds in this design the results of the influence of Roger van der Weyden, but it is difficult at the present time to agree with this opinion. This print incontestably belongs to the most alien of Schongauer's engravings; the cushion distinctly shows a like technic to that which we meet with in the prints of the Master E. S., but that it really is an original work of Schongauer may be proved by a careful comparison of it with the other prints of the same period." (Von Wurzbach, p. 94.)

There are two states of this engraving. One, A, the first state, in which the body of the pear in Christ's hand is yet wanting; the brocaded work on the cushion is not yet added, and the hair of the Virgin, as it passes down by the side of the open window on the left hand, is least voluminous in the curls. We are not aware that this first state has been before described. B.—This is the second state of the engraving. Here the body of the pear has been completed, the cushion has received its decorations, and the hair of the Virgin added to as it runs down by the side of the window.

The version of this second state now before the student is a copy by the Amand-Durand process of the engraving in the Paris Collection, and forms No. 30 of the work on Martin Schongauer by M. Duplessis. It was this state that the Master W. made use of for his copy. [I 69.]

[$6\frac{3}{8}$ in. × $1\frac{1}{2}$ in.] [Very small margin.]

No. 21. The Virgin and Child seated on a bank, before a wattled fence.

Described by Bartsch, vol. vi., p. 133, No. 30; Ottley, vol. ii., p. 651, No. 30; Von Wurzbach, p. 112, No. 75.

The signature and mark are below in the middle.

[$4\frac{6}{8}$ in. × $3\frac{2}{8}$ in.] [Small margin.]

No. 22. The Virgin with Infant Christ, seated in a Court.

Described by Bartsch, vol. vi., p. 134, No. 32; Ottley, vol. ii., p. 651, No. 32; Von Wurzbach, p. 112, No. 76.

The signature and mark are below in the middle. The S of the former is in reverse, ꓢ.

[$6\frac{5}{8}$ in. × $4\frac{6}{8}$ in.] [Small margin.]

No. 23. The Virgin and Child on a crescent Moon, the Virgin crowned by two angels.

Described by Bartsch, vol. vi., p. 133, No. 31; Ottley, vol. ii., p. 651, No. 31; Von Wurzbach, p. 118, No. 105.

The signature and mark are below the crescent in the middle.

Von Wurzbach thus comments on this striking production: "The composition at once recalls the 'Madonna with the Rose-hedge,' the forms of the angels those of Roger van der Weyden, and of the large 'Nativity,' [Bartsch 5]. The execution is timorous, and betrays, particularly in the clouds below, a very incapable hand, perhaps that of the anonymous copyist of the 'Baptism of Christ in the Jordan' [Bartsch 8]. This print is either from an original plate of Schongauer, completely spoilt by retouching, or, which is the more probable, it is an old copy, since the Virgin here carries the infant Christ on her right arm, while Schongauer in all other instances places the child on the left arm of the Madonna. The original work must, however, as may be inferred from the form of the Virgin, have been produced nearly contemporaneously with the 'Virgin with the Parrot,' since with the latter only can a precise similarity in the facial expressions of Mary and the Child be established. Perhaps the composition may have relations also with a picture of Roger van der Weyden, mentioned by Sanderus ('Chron. Sacræ Brabantiæ,' 1593, vol. ii., p. 293), which was presented to the Carmelites at Brussels in the year 1446. This picture represented the founder, with his family, kneeling before the Virgin and infant Saviour, above whom two hovering angels bear a crown of stars."

In opposition to some of these views M. Duplessis has lately written: "This print is regarded by M. Alfred von Wurzbach either as from an original plate by Martin Schongauer completely disfigured by retouches, or, as is more probably the case, as an old copy. It is the only instance, states M. von Wurzbach, in which the Virgin bears the infant Jesus on the right arm. We cannot in the least participate in the opinion of M. von Wurzbach. This print, like a certain number of other examples declared to be doubtful or false, appears to us, on the contrary, to possess an indisputable character of authenticity. That

several plates of Martin Schongauer were coarsely retouched a short time after they had been published is a circumstance which is not doubtful to anybody. But to say that Nos. Bartsch 23 ('Christ on the Cross),' Bartsch 55 ('St. John the Evangelist'), Bartsch 92 (the 'Elephant'), and Bartsch 116 ('Ornamental Scroll'), are prints unworthy of Martin Schongauer, is to refuse to admit that an artist, even of the first order, may have, during his career, hours of fatigue, or moments of weakness." (Duplessis, *op. cit.*, p. 14, No. 32.)

[$6\frac{7}{8}$ in. × $4\frac{2}{8}$ in.] [Small margin.]

No. 24. The Death of the Virgin.

Described by Bartsch, vol. vi., p. 134, No. 33; Ottley, vol. ii., p. 651, No. 33; Von Wurzbach, p. 106, No. 49.

The signature and mark are below in the middle.

[$10\frac{1}{8}$ in. × $6\frac{6}{8}$ in.] [Very small margin.]

No. 25. The Twelve Apostles represented standing erect.

A series of twelve prints representing the twelve Apostles standing erect, and generally bearing the instruments of their martyrdom in one hand and a book or religious symbol in the other.

A. St. Peter.
B. St. Andrew.
C. St. James the Greater.
D. St. John the Evangelist.
E. St. Philip.
F. St. Bartholomew.
G. St. James the Less.
H. St. Matthew.
I. St. Judas Thaddeus.
K. St. Simon.
L. St. Thomas.
M. St. Paul.

This sequence is described by Bartsch, vol. vi., p. 136, No. 34–45; Ottley, vol. ii., p. 651, No. 34–45; Von Wurzbach, p. 103, No. 26–37.

The signature and mark are below in the middle.

[$3\frac{1}{2}$ in. × 2 in.] [Cut.]

No. 26. St. Anthony the Hermit, erect, with bell and pig, etc.

Described by Bartsch, vol. vi., p. 138, No. 46; Ottley, vol. ii., p. 651, No. 46; Von Wurzbach, p. 109, No. 58.

[$1\frac{5}{8}$ in. × $3\frac{3}{8}$ in.] [Cut to limits.]

No. 27. St. Anthony transported and tormented by Demons in the air.

Described by Bartsch, vol. vi., p. 140, No. 47; Ottley, vol. ii., p. 651, No. 47; Von Wurzbach, p. 97, No. 9.

The signature and mark are below in the middle.

Of this print there are impressions of two different states in the Museum Collection. A 27 is an impression of the second state of the plate, or a state in which the drapery over the chest on the left side of the long wimple pulled by the demon is worked upon so as to efface the high light there present in an anterior state. Of this latter state there is an impression in the cabinet of Mr. Fisher.

B 27 is an impression from the original plate after the latter had been reworked.

"The life-like animation of the demons forms a striking contrast with the stiff, puppet-like character of St. Anthony and his short-fingered hands. The general feeling recalls to mind an old Cologne model. Quandt (*Kunstblatt*, 1840, No. 76, p. 323), referring to this print, thinks Schongauer may have copied particular works by Bocholt. But the reverse rather is the case here, the print signed 'F. V. B.' being most probably a copy after Schongauer, since in the work of the latter Master the demons hold their clubs with their right hands, while in the other engraving they carry them in their left hands." (Von Wurzbach, *op. cit.*, p. 97.)

[12½ in. × 9⅛ in.] [Small margin.]

No. 28. St. Christopher.

Described by Bartsch, vol. vi., p. 141, No. 48; Ottley, vol. ii., p. 652, No. 48; Von Wurzbach, p. 110, No. 66.

The signature and mark are below in the middle.

[6⅜ in. × 4⅜ in.] [Cut.]

No. 29. St. George slaying the Dragon with his spear.

Described by Bartsch, vol. vi., p. 142, No. 50; Ottley, vol. ii., p. 652, No. 50; Von Wurzbach, p. 119, No. 108.

The signature and mark are below in the middle—in this impression not very plainly to be seen, however.

Von Wurzbach observes that this unimportant print reminds one of the Master Jerome Bosche.

[2⅜ in. × 2½ in.] [Cut.]

No. 30. St. George slaying the Dragon with his sword.

A circular print, described by Bartsch, vol. vi., p. 142, No. 51; Ottley, vol. ii., p. 652, No. 51; Von Wurzbach, p. 119, No. 109.

The signature and mark are below in the middle.

[3⅜ in. in diameter.] [Cut.]

No. 31. St. George riding over the Dragon.

Described by Bartsch, vol. vi., p. 142, No. 52; Ottley, vol. ii., p. 652, No. 52; Passavant, vol. ii., p. 112, No. 52; Von Wurzbach, p. 119, No. 110.

The signature and mark are not present.

Von Wurzbach remarks: "The character of this unsigned piece is very peculiar and strange, and not in harmony either with Schongauer's conceptions or his technic. Notwithstanding this, however, Bartsch declares it to be an undoubted work of the Master. Passavant (vol. ii., p. 112) considers it to have been engraved after a drawing by Schongauer. But such is not possible."

M. Duplessis remarks in connection with the matter: "This print does not bear the mark of Martin Schongauer. Bartsch appears to have been desirous of being ready with an answer to the objections which this unsigned engraving might give rise to when he states (p. 143), with an assurance not frequent with him, that this example, which is incontestably engraved by M. Schongauer, is the only one which is not marked with his cipher. Passavant does not accept the opinion of Bartsch, and expressly observes: 'This unsigned piece was executed after a drawing of Martin Schongauer, but was not actually engraved by him. The landscape, and particularly the trees, are treated in a style different from his.' Further, M. A. von Wurzbach declares (p. 119) that, although this work is highly original, it cannot in any way belong, either as drawing or engraving, to Martin Schongauer. Here both Passavant and M. von Wurzbach appear to be right in their judgment; and if we have included this example in our publication, it is on the score that we feel bound to let the public itself determine on which side lies the truth of the matter." (*Op. cit.*, p. 17.)

[$4\frac{3}{8}$ in. × $6\frac{5}{8}$ in.] [Cut.]

No. 32. St. James the Greater, on a white Horse, heading the Christian Army against the Saracens at the Battle of Clavijo, A.D. 849.

Described by Bartsch, vol. vi., p. 143, No. 53; Ottley, vol. ii., p. 652, No. 53; Von Wurzbach, p. 96, No. 7. Referred to by Passavant, vol. ii., p. 112, No. 53.

"This print," writes Duplessis, "one of the rarest of the works of the Master of Colmar, is considered to have been the last which was engraved by Martin Schongauer. If the state of imperfection in which some parts of the plate remain gives to this opinion a certain degree of probability, the singular merit of the work appears, on the contrary, to indicate

that it must have been executed at a time when the Master was in the full vigour of his ability.

The signature and mark are below in the middle.

[11⅞ in. × 17 in.] [Cut.]

No. 33. St. John the Baptist with the 'Agnus Dei.'

Described by Bartsch, vol. vi., p. 143, No. 54; Ottley, vol. ii., p. 652, No. 54; Von Wurzbach, p. 111, No. 67.

"Always disfigured by strong retouches." (Von Wurzbach, p. 111.)

The signature and mark are below in the middle.

[6 in. × 3⅝ in.] [Cut.]

No. 34. St. John the Evangelist writing the Apocalypse in Patmos.—The Virgin and Child in glory in the Heavens.

Described by Bartsch, vol. vi., p. 144, No. 55; Ottley, vol. vii., p. 652, No. 55; Von Wurzbach, p. 119, No. 111.

The signature and mark are below in the middle.

"Hard, late technic. In design based on the print of the old and most probably Netherlands monogrammist, B. M." (V. Wurzbach, *loco.*) (Passavant, vol. ii., p. 125, No. 6.)

[6⅜ in. × 4½ in.] [Cut to limits.]

No. 35. St. Lawrence with Palm-branch and Gridiron.

Described by Bartsch, vol. vi., p. 145, No. 56; Ottley, vol. ii., p. 652, No. 56; Von Wurzbach, p. 111, No. 68.

The signature and mark are below in the middle.

[6⅝ in. × 4⅜ in.] [Margin.]

No. 36. St. Martin dividing his Cloak for a crippled Beggar.

Described by Bartsch, vol. vi., p. 145, No. 57; Ottley, vol. ii., p. 652, No. 57; Von Wurzbach, p. 111, No. 69.

The signature and mark are below in the middle. This impression has had a "shake" in the printing.

[6⅛ in. × 4⅛ in.] [Small margin.]

No. 37. The Archangel Michael trampling on and piercing the Dragon with his lance.

Described by Bartsch, vol. vi., p. 145, No. 58; Ottley, vol. vi., p. 652, No. 58; Von Wurzbach, p. 111, No. 70.

The signature and mark are below in the middle.

"Peculiar in the smallness of the head and the form of the hands, but of extraordinary mastership in execution. The

entire form reminds one of analogous figures of the Netherlands masters, such as Memling and Gerard David in particular." (Von Wurzbach, p. 111.)
[$6\frac{3}{8}$ in. × $4\frac{1}{2}$ in.] [Very small margin.]

No. 38. The larger 'St. Sebastian' with fluttering loin-cloth.

Described by Bartsch, vol. vi., p. 146, No. 59; Ottley, vol. ii., p. 652, No. 59; Von Wurzbach, p. 111, No. 71.
The signature and mark are below in the middle.
[$6\frac{2}{8}$ in. × $4\frac{3}{8}$ in.] [Very small margin.]

No. 39. The smaller 'St. Sebastian.'

A copy by the Amand-Durand process of the print described by Bartsch, vol. vi., p. 147, No. 60; Ottley, vol. ii., p. 652, No. 60; Von Wurzbach, p. 109, No. 60.
The signature and mark are below in the middle—the S being reversed, Ƨ.
"An unimportant work, but of the greatest rarity." (Von Wurzbach, *op. cit.*, p. 109.)
[$2\frac{6}{8}$ in. × $1\frac{6}{8}$ in.] [Copy.]

No. 40. St. Stephen with Palm-branch and large Stones.

Described by Bartsch, vol. vi., p. 141, No. 49; Ottley, vol. ii., p. 652, No. 49; Von Wurzbach, p. 112, No. 72.
The signature and mark are below in the middle.
[$6\frac{2}{8}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

No. 41. A Bishop supporting his pastoral Staff with the left hand and blessing with the right hand.

Described by Bartsch, vol. vi., p. 147, No. 61; Ottley, vol. ii., p. 653, No. 61; Von Wurzbach, p. 109, No. 59.
The signature and mark are below in the middle.
Bartsch describes the person here represented simply as "un saint Évêque;" Ottley as an unknown saint in an episcopal habit; Passavant as St. Hubert or St. Eustachius; Von Wurzbach as St. Augustin. We agree with Passavant for the reasons that, while a heart pierced or burning is not observable, along the ornamental embroidered cross on the front of the cope may be seen a crucifix, which appears to be backed by the horns of a stag. "Of the highest degree of accomplishment and of unspeakable grace of design," writes Von Wurzbach, *op. cit.*, p. 109.
[$3\frac{1}{2}$ in. × $2\frac{3}{8}$ in.] [Very small margin.]

No. 42. St. Agnes with Book, Palm-branch and Lamb.

Described by Bartsch, vol. vi., p. 147, No. 62; Ottley, vol. ii., p. 653, No. 62; Von Wurzbach, p. 112, No. 73.

The signature and mark are below in the middle.

"The style and technic of this engraving recall to mind the series of the 'Wise and Foolish Virgins;' it must have been one of the earliest prints of the series to which it belongs."

[6 in. × 4 in.] [Small margin.]

No. 43. St. Barbara with Book and Tower.

Described by Bartsch, vol. vi., p. 148, No. 63; Ottley, vol. ii., p. 653, No. 63; Von Wurzbach, p. 110, No. 62.

The signature and mark are below in the middle.

[3⅞ in. × 2⅜ in.] [Cut to limits.]

No. 44. St. Catherine of Alexandria with Book, Sword and Wheel. The smaller print.

Described by Bartsch, vol. vi., p. 148, No. 64; Ottley, vol. ii., p. 653, No. 64; Von Wurzbach, p. 110, No. 63.

The signature and mark are below in the middle.

"Always disfigured by later retouches." (Von Wurzbach, *op. cit.*, p. 110.)

[3⅞ in. × 2⅛ in.] [Cut.]

No. 45. St. Catherine of Alexandria with Wheel and Sword. The larger print.

Described by Bartsch, vol. vi., p. 149, No. 65; Ottley, vol. ii., p. 653, No. 65; Von Wurzbach, p. 112, No. 74.

The signature and mark are below in the middle.

[5⅝ in. × 4 in.] [Small margin.]

No. 46. St. Veronica with the Sudarium.

Described by Bartsch, vol. vi., p. 149, No. 66; Ottley, vol. ii., p. 653, No. 66; Von Wurzbach, p. 110, No. 64.

The signature and mark are below in the middle.

[3⅜ in. × 2⅜ in.] [Cut.]

No. 47. The Infant Saviour with the Imperial Orb.

Described by Bartsch, vol. vi., p. 150, No. 67; Ottley, vol. ii., p. 653, No. 67; Von Wurzbach, p. 108, No. 56.

The signature and mark are below in the middle.

"Of the highest finish and grace." (Von Wurzbach, *op. cit.*, p. 109.)

[3½ in. × 2⅛ in.] [Cut.]

No. 48. Christ in the act of Benediction.

Described by Bartsch, vol. vi., p. 150, No. 68; Ottley, vol. ii., p. 653, No. 68; Von Wurzbach, p. 109, No. 57.

The signature and mark are below in the middle.

[$3\frac{3}{8}$ in. × $2\frac{3}{8}$ in.] [Very small margin].

No. 49. The "Man of Sorrows."

Described by Bartsch, vol. vi., p. 150, No. 69; Ottley, vol. ii., p. 653, No. 69; Von Wurzbach, p. 94, No. 2.

The signature and mark are below in the middle.

Of this print there is an original impression, but much cut down, 49A, and a copy by the Amand-Durand process, 49B.

"The first impressions before any retouches bear a large and sharply intagliated monogram outside the sill of the arcade. After the retouches, the original monogram was erased and engraved anew on the sill near the mantle of the Virgin. The composition recalls to mind a picture in the gallery at Schleissheim, which bears a peculiar monogram and the date 1457. It has been ascribed, upon insufficient grounds, to Israhel van Meckenen. Nagler recognised in the monogram a fabulous Ulrich Asslinger. The similarity of the arrangement with that of the engraving by Schongauer is striking. The hesitation in the drawing of the hands of the Virgin is characteristic, as is also the figure of the curly-headed St. John, which repeats the ideas of Roger van der Weyden." (Von Wurzbach, *op. cit.*, p. 95.)

[$7\frac{7}{8}$ in. × 6 in.] [Cut to limits.]

No. 50. God the Father enthroned, and bestowing Benediction.

Described by Bartsch, vol. vi., p. 151, No. 70; Ottley, vol. ii., p. 653, No. 70; Von Wurzbach, p. 108, No. 55.

The signature and mark are below in the middle.

[$6\frac{5}{8}$ in. × $4\frac{6}{8}$ in.] [Cut to limits.]

No. 51. God the Father and the B. Virgin enthroned, attended by Angels.

Described by Bartsch, vol. vi., p. 152, No. 71; Ottley, vol. ii., p. 654, No. 71; Von Wurzbach, p. 108, No. 54.

The signature and mark are below in the middle.

[$6\frac{2}{8}$ in. × 6 in.] [Margin.]

No. 52. God the Father enthroned, crowning the B. Virgin.

Described by Bartsch, vol. vi., p. 152, No. 72; Ottley, vol. ii., p. 654, No. 72; Von Wurzbach, p. 168, No. 53.

The signature and mark are below in the middle, but not very readily distinguishable in the present impression.
[6⅝ in. × 6 in.] [Small margin.]

No. 53. The Creature Symbols of the four Evangelists.—Circular prints.

A. St. Matthew.
B. St. Mark.
C. St. Luke.
D. St. John.

Described by Bartsch, vol. vi., p. 152, No. 73–76; Ottley, vol. ii., p. 654, No. 73–76; Von Wurzbach, p. 114, No. 82–85.
The signature and mark are below in the middle.
[3⅜ in. in diameter.] [Margin.]

No. 54. The Five Wise Virgins bearing their lighted Lamps.

A series—A, B, C, D, E.
Described by Bartsch, vol. vi., p. 153, No. 77–81; Ottley, vol. ii., p. 654, No. 77–81; Von Wurzbach, p. 104, No. 38–42.
The signature and mark are below in the middle.
[4⅝ in. × 3⅜ in.] [Cut to limits.]

No. 55. The Five Foolish Virgins holding their untrimmed Lamps inverted.

A series—A, B, C, D, E.
Described by Bartsch, vol. vi., p. 154, No. 82–86; Ottley, vol. ii., p. 654, No. 82–86; Von Wurzbach, p. 105, No. 43–47.
The signature and mark are below in the middle.
"These two series of prints are somewhat difficult to place in their true chronological position. The technical execution of them reminds one of the 'St. James the Greater' [No. 32] and the 'St. Agnes' [No. 42], while the conception of the figures recalls the virgins in the 'Ship of St. Ursula' of the Albertina. The countenances, however, so closely resemble individual female faces of the 'Thomas-Altar' pictures, that we can but regard these series as an intellectual connection between the engravings of the second and of the last period." (Von Wurzbach, *op. cit.*, p. 105.)
[4⅝ in. × 3⅜ in.] [Cut to limits.]

No. 56. A Bust Figure of a "Foolish Virgin" holding her inverted Lamp.

Described by Bartsch, vol. vi., p. 156, No. 87; Ottley, vol. ii., p. 654, No. 87; Von Wurzbach, p. 95, No. 3.
The signature and mark are below in the middle.

Of this print, 56A is an original impression cut close; 56B is a copy by the Amand-Durand process of an uncut impression. [Of 56A, $5\frac{6}{8}$ in. × $4\frac{3}{8}$ in.] [Copy.]

No. 57. A Peasant, with his Wife and Child on Horseback, going to Market?

Described by Bartsch, vol. vi., p. 157, No. 88; Ottley, vol. ii., p. 654, No. 88; Von Wurzbach, p. 98, No. 11.

The signature and mark are below in the middle.

"While the character of the landscape is foreign to Schongauer, the strong naturalism of the figures recalls to mind certain prints of Lucas van Leyden and other Netherlandish works. One would almost feel inclined to separate this engraving from the list as being a Flemish production, were there not, on the other hand, so many points in its technic which would connect it with the engravings of the first period. If it really proceeds from Schongauer, it only shows—along with the 'Anthony' and 'St. James the Greater'—that the Master in his youth was open to the most varied impressions, and was not influenced by Roger van der Weyden only.

[$8\frac{1}{2}$ in. × $6\frac{2}{8}$ in.] [Small margin.]

No. 58. A Man driving an Ass bearing a Sack and followed by its Foal.

Described by Bartsch, vol. vi., p. 157, No. 89; Ottley, vol. ii., p. 654, No. 89; Von Wurzbach, p. 113, No. 80.

The signature and mark are below in the middle.

[$3\frac{3}{8}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

No. 59. Two armed Pedestrians conversing.

Described by Bartsch, vol. vi., p. 158, No. 90; Ottley, vol. ii., p. 654, No. 90; Von Wurzbach, p. 97, No. 8.

The signature and mark are below in the middle.

"If really a work by Schongauer, it must inevitably belong to his first period. The type of the countenances and the figures remind one of the 'St. James the Greater,' but still more of the notoriously false print (Bartsch, vi., p. 174, No. 15) representing three half-length figures, analogous in character."

[$3\frac{1}{2}$ in. × 2 in.] [Cut to limits.]

No. 60. Two Youths quarrelling; one Youth is armed with a long pair of goldsmith's forceps.

Described by Bartsch, vol. vi., p. 158, No. 91; Ottley, vol. ii., p. 654, No. 91; Von Wurzbach, p. 113, No. 79.

The signature and mark are below in the middle.

[$2\frac{2}{8}$ in. × $2\frac{7}{8}$ in.] [Cut to limits.]

No. 61. An Elephant with Howdah.

Described by Bartsch, vol. vi., p. 159, No. 92; Ottley, vol. ii., p. 654, No. 92; Von Wurzbach, p. 120, No. 113.

The signature and mark are below in the middle.

"A goldsmith's pattern; an excellent work of an able engraver, but for Schongauer the figure of too ideal an elephant." (Von Wurzbach, *op. cit.*, p. 120.)

[$4\frac{2}{8}$ in. + $5\frac{2}{8}$ in.] [Cut to limits.]

No. 62. A Griffin, or some chimeric Animal.

Described by Bartsch, vol. vi., p. 159, No. 93; Ottley, vol. ii., p. 655, No. 93; Von Wurzbach, p. 114, No. 86.

The signature and mark are below in the middle.

[4 in. × $5\frac{1}{8}$ in.] [Cut to limits.]

No. 63. A Stag and Doe.

Described by Bartsch, vol. vi., p. 159, No. 94; Ottley, vol. ii., p. 655, No. 94; Von Wurzbach, p. 120, No. 112.

The signature and mark are below in the middle.

[$2\frac{5}{8}$ in. × $3\frac{6}{8}$ in.] [Cut to limits.]

No. 64. A Family of Pigs.

Described by Bartsch, vol. vi., p. 160, No. 95; Ottley, vol. ii., p. 655, No. 95; Von Wurzbach, p. 114, No. 81.

The signature and mark are below in the middle.

"Admirably engraved." (Von Wurzbach, *op. cit.*, p. 114.)

[$2\frac{3}{8}$ in. × $3\frac{6}{8}$ in.] [Cut to limits.]

No. 65. Male and Female Figures supporting Shields.

A set of ten circular prints of male and female figures supporting with their hands one or two escutcheons each, with armorial bearings. One of the figures is an angel, four are women, and five are men.

Described by Bartsch, vol. vi., p. 160, No. 96–105; Ottley, vol. ii., p. 655, No. 96–105; Von Wurzbach, p. 114, No. 87–96.

The signature and mark are below in the centre.

"The only—and unfortunately very incomplete—attempt to unfold the heraldic signification of these armorial bearings was made by Kindler, of Knobloch, in the 'Deutschen Herold' for 1876 and 1877. Perhaps a manuscript armorial in the Colmar Library of the year 1580 might offer some nearer explanations. It should be remarked that all the arms appear reversed. The character of the escutcheons, agreeing with that of the shield held by the eagle in the central portion of the

picture of the 'Thomas-Altar,' alone would establish the period of their production, if the extreme technical completeness of these prints did not also point to the latest period." (Von Wurzbach, *op. cit.*, p. 115.)

[*Circa* 3⅛ in. in diameter.] [Very small margin].

No. 66. The head of a Bishop's Pastoral Staff.

Described by Bartsch, vol. vi., p. 162, No. 106; Ottley, vol. ii., p. 655, No. 106; Von Wurzbach, p. 116, No. 98.

The signature and mark are below in the central panel of the stem of the staff. The letters and mark are of very small dimensions.

[11⅜ in. × 4⅞ in.] [Cut to plate-mark.]

No. 67. A Censer.

Described by Bartsch, vol. vi., p. 162, No. 107; Ottley, vol. ii., p. 655, No. 107; Von Wurzbach, p. 116, No. 97.

The signature and mark are below in the middle.

[10⅝ in. × 8⅜ in.] [Cut to plate-mark.]

No. 68. A Monstrance.

Fully described by Passavant, vol., ii., p. 114, No. 90.

The signature and mark are wanting; the actual engraving having been cut out of the original paper ground is mounted on other paper.

[17⅞ in. × 10⅞ in.] [Cut to plate-mark.]

No. 69. Ornamental Foliage, with an Owl and other Birds.

Described by Bartsch, vol. vi., p. 162, No. 108; Ottley, vol. ii., p. 655, No. 108; Von Wurzbach, p. 117, No. 99.

The signature and mark are below near the middle.

[5⅝ in. × 4 in.] [Cut to limits.]

No. 70. An ornamental Vine-leaf.

Described by Bartsch, vol. vi., p. 163, No. 109; Ottley, vol. ii., p. 655, No. 109; Von Wurzbach, p. 117, No. 100.

The signature and mark are below, an inch from the bottom, and on the right-hand side of the leaf-stalk.

[5⅜ in. × 3 in.] [Cut to plate-mark.]

No. 71. An ornamental pinnatifid Leaf.

Described by Bartsch, vol. vi., p. 163, No. 110; Ottley, vol. ii., p. 655, No. 110; Von Wurzbach, p. 117, No. 101.

The signature and mark are below on the right hand of the leaf-stalk.

[5⅜ in. × 3⅝ in.] [Cut.]

No. 72. Ornamental Foliage.

A copy by the Amand-Durand process of the print described by Bartsch, vol. vi., p. 163, No. 111; Ottley, vol. ii., p. 655, No. 111; Von Wurzbach, p. 117, No. 102.

The signature and mark are close to the bottom of the stalk on the left-hand side.

[$6\frac{2}{8}$ in. × $4\frac{3}{8}$ in.] [Copy.]

No. 73. Ornamental Foliage.

A copy by the Amand-Durand process of the print described by Bartsch, vol. vi., p. 164, No. 112; Ottley, vol. ii., p. 655, No. 112; Von Wurzbach, p. 117, No. 103.

The signature and mark are below to the left, immediately beneath the stalk of the leaf.

[$4\frac{1}{2}$ in. × 3 in.] [Copy.]

No. 74. Ornamental Foliage.

Described by Bartsch, vol. vi., p. 164, No. 113; Ottley, vol. ii., p. 655, No. 113; Von Wurzbach, p. 120, No. 114.

"Very probably a late engraving." (Von Wurzbach, *op. cit.*, p. 120.)

The signature and mark are below in the middle.

[$4\frac{3}{8}$ in. × $6\frac{3}{8}$ in.] [Cut.]

No. 75. Ornamental Foliage and Paroquets.

Described by Bartsch, vol. vi., p. 164, No. 114; Ottley, vol. ii., p. 655, No. 114; Von Wurzbach, p. 117, No. 104.

The signature and mark are below in the middle.

[$4\frac{1}{8}$ in. × 6 in.] [Cut.]

No. 76. Ornamental Hop-plant Foliage.

Described by Bartsch, vol. vi., p. 165, No. 115; Ottley, vol. ii., p. 655, No. 115; Von Wurzbach, p. 120, No. 115.

The engraved signature and mark are here wanting; they have been added with the pen above, near the left-hand upper corner.

"A late dry work by the same hand, perhaps, that engraved the 'St. John in Patmos' (Bartsch 55)."

[$3\frac{2}{8}$ in. × $4\frac{1}{8}$ in.] [Cut.]

No. 77. Ornamental Foliage.

A copy by the Amand-Durand process of the print described by Bartsch, vol. vi., p. 166, No. 116; Ottley, vol. ii., p. 655, No. 116; Von Wurzbach, p. 120, No. 116.

The signature and mark are below the lower limitary line of the engraving.

"A work afterwards falsely inscribed with M. Schongauer's cipher." (Von Wurzbach, *op. cit.*, p. 120.)

[$2\frac{1}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

No. 78. Ornamental Foliage and Birds.

A photographic copy of an engraving in the cabinet of the late Henry Huth, Esq.

The main stalk of the foliage springs from the left hand, and curves upwards and over towards the right. A leaf bends over to the left below, from the point whence springs the chief leaf-stalk. Amid this left-hand portion of the arabesque are three birds, the uppermost one being the smallest bird, and a parrot. Amongst the foliage on the right hand are also three birds, the lowermost here being rather the smallest and a paroquet.

There is not either signature, mark, nor date to this engraving; but the design and technic authorise—we consider—its position here as an example of the school at least of Martin Schongauer. [$2\frac{5}{8}$ in. × 5 in.] [Copy.]

The following examples may be almost unhesitatingly stated not to have been engraved by Martin Schongauer. His signature and mark have been placed, however, on some of the plates; and since these engravings have been made to follow in Bartsch's Catalogue the genuine works of the Master, we have placed them in a like situation here.

No. 79. The Nativity.

Described by Bartsch, vol. vi., p. 167, No. 2.

The signature and mark are below in the middle.

[6 in. × $11\frac{1}{2}$ in.] [Margin.]

No. 80. The Deposition from the Cross.

Described by Bartsch, vol. vi., p. 167, No. 3; Nagler, 'Monogrammisten,' vol. iv., p. 678, No. 2.

The signature and mark are below towards the left hand.

Nagler (*op. cit.*) remarks: "This somewhat coarsely-treated work is a copy after the Master B M, No. 1937."

Later impressions of this print have at the right-hand corner the address, "Martin Petri excudebat." This corner having undergone repair in the present example, forbids our determining the original condition.

[$8\frac{3}{8}$ in. × $6\frac{1}{8}$ in.] [Cut to limits.]

No. 81. Christ in a Garden attended by six Angels.

Described by Bartsch, vol. vi., p. 169, No. 6; Passavant, vol. ii., p. 113, No. 6; Nagler, vol. iv., p. 679, No. 5.

The signature and mark are below at the left-hand corner.

Nagler observes: "The figures are unmistakably from a drawing by Martin Schongauer, but engraved by an Italian. In the latter person Passavant recognises Gherardo. The trees are drawn after the same manner as they are represented in the reliefs of Lorenzo Ghiberti. According to Vasari, Gherardo copied several of the engravings by Martin Schongauer. In the first impressions the signature and mark of M. Schongauer are absent; in the second they are placed at the left-hand lower corner" (*op. cit.*).

Of the present engraving there are two impressions in the Museum cabinet. 81A is an impression of the second state mentioned by Nagler; 81B is one from the plate after it had been further worked on and cut in half."

[$11\frac{6}{8}$ in. × $8\frac{7}{8}$ in.] [Margin.]

No. 82. The B. Virgin standing and weeping.

Described by Bartsch, vol. vi., p. 170, No. 8.

The signature and mark are below at the left-hand corner.

[5 in. × $3\frac{1}{8}$ in.] [Small margin.]

No. 83. St. Catherine of Alexandria, with a sword in the right hand and part of a wheel in the left.

Described by Bartsch, vol. vi., p. 172, No. 11. Referred to by Passavant, vol. ii., p. 113, No. 11.

The signature and mark are below to the left hand.

[$6\frac{5}{8}$ in. × $6\frac{1}{2}$ in.] [Cut to limits.]

No. 84. Bust figure of one of the Wise Virgins, bearing a lighted lamp.

Described by Bartsch, vol. vi., p. 174, No. 14.

The signature and mark are below at the left-hand corner. The S is reversed, ꟃ.

[$5\frac{7}{8}$ in. × $4\frac{2}{8}$ in.] [Small margin.]

No. 85. The Bust of a young Woman wearing a turban.

A young female is represented to below the breasts. She is full face to the spectator. On her head is a turban; a piece of loose drapery is thrown across the shoulders, which is fastened with a knot over her left shoulder, and falls below her right breast, exposing the latter. She wears a necklace.

The signature and mark are on the left hand, a little below the level of the shoulder.

[$5\frac{6}{8}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

No. 86. Three turbaned Figures, nearly half-lengths, of somewhat grotesque character, conversing.

Described by Bartsch, vol. vi., p. 174, No. 15; Nagler, vol. iv., p. 680, No. 10.

The signature and mark are below at the right-hand corner.

There are comparatively modern impressions of this; the original plate was in the collection of the late H. Praun of Nürnberg. Ottley, in his 'Facsimiles of scarce and curious Prints,' gives a copy of this example.

[$4\frac{2}{8}$ in. × $6\frac{2}{8}$ in.] [Cut to limits.]

No. 87. An Elephant.

Described by Bartsch, vol. vi., p. 175, No. 16.

The signature and mark are below on a tablet or stone in the middle, between the feet of the elephant.

[$3\frac{2}{8}$ in. × $3\frac{1}{2}$ in.] [Small margin on three sides.]

No. 88. A monstrous Quadruped or Griffin.

Described by Bartsch, vol. vi., p. 175, No. 17.

The signature and mark are on a tablet which hangs from the right claw-like leg of the animal.

[$3\frac{2}{8}$ in. × $3\frac{1}{2}$ in.] [Cut to limits.]

No. 89. Christ on the Mount of Olives.

A modern impression from a circular plate of silver engraved probably in the School of Martin Schongauer. The original plate is in the collection of the town of Basle.

Described by Passavant, vol. ii., p. 109, No. 118.

Neither signature or mark is present.

[$4\frac{2}{8}$ in. in diameter.] [Margin.]

No. 90. The Betrayal of Christ.

A modern impression from a circular plate of silver engraved probably in the School of Martin Schongauer. The original plate is in the collection of the town of Basle.

Described by Passavant, vol. ii., p. 109, No. 119.

Neither signature or mark is present. Reference has been made already to Von Wurzbach's opinion of these two circular engravings, Nos. 89 and 90, *antea*, p. 412.

Concerning them M. Emile Galichon remarks ('Gazette des Beaux-Arts,' vol. iii., p. 326): "The Museum at Basle possesses a casket of rounded form intended to contain probably the sacred

Host. On its two silver faces have been cleverly engraved the two subjects of the Passion described in the Catalogue of Bartsch under Nos. 9 and 10. The absence of the monogram and the repetition of two of these compositions lead me to believe that this precious work is not by Schongauer, but more probably by one of his brothers, who were able engravers, and one of whom—Louis—has left us some prints. Basle possesses further seventeen medallions of religious subjects ornamented with flowers on their *versos;* several of these have been engraved with a certain delicacy, but they cannot have been by *le beau Martin.*"

[4⅞ in. in diameter.] [Margin.]

No. 91. A series of twenty small Medallion Engravings representing scenes from the life of Christ and of the Virgin, Apostles, and Ornaments.

This modern series of impressions is from small silver medallion plates, engraved probably in the School of Martin Schongauer. The original plates are preserved in the Museum at Basle. Of them "nine represent scenes taken from the life of the Virgin and of Jesus Christ, and eight are the apostles. Each plate shows on the reverse a beautiful rosette, and three of the plates are gilt. They are of rounded form, slightly elongated at the upper part, where they have been pierced with a small opening, or rather slit. Originally there must have existed a greater number, as four of the apostles are absent. Probably they were so fixed together as to be visible on both sides. As they are not spherical, but flat, they did not form parts of a rosary, but probably ornamented a monstrance—perhaps the same to which the large medallions (89, 90) before described were attached. The style of the drawing and of the composition, as also the graceful character of the head of the Virgin, leave no doubt that they have proceeded from the School of Martin Schongauer, that they were engraved after his drawings, and partly, perhaps, by the Master himself.

"At the beginning of the year 1858 the authorities of the Museum at Basle had eighteen impressions worked from these plates—that is to say, seventeen containing the subjects, and three the rosettes—thus forming a series of twenty pieces. The authorities, not intending to have any more impressions taken, and destining those already taken for the chief cabinets of Europe, none of these engravings can ever get into commerce, nor become the property of private individuals; thus they must always continue of the highest degree of rarity."

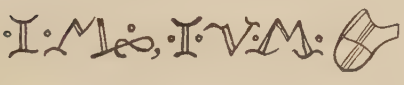
The present example was presented to the Collection by the authorities of the Museum at Basle in the year 1859.

A full description of these medallions may be found in Passavant, vol. ii., p. 109.

Not any signature nor mark is present.

[Medallions, $\frac{6}{8}$ in. × $\frac{5}{8}$ in.] [Margin.]

ISRAHEL VAN MECKENEN.



WESTPHALIA, SECOND HALF OF THE FIFTEENTH CENTURY.

No. 1. The Mortuary Tablet of Israhel Van Meckenen.

A drawing which, as Ottley remarks, "although not an original document, bears every appearance of being an authentic drawing carefully copied from a monumental tablet of brass."

The details connected with this tablet have been fully described by Ottley, 'History of Engraving,' vol. ii., p. 660; Passavant, vol. ii., p. 192; Nagler, vol. iii., p. 1085, No. 2806.

It may be deduced from authentic documents that the family of Meckenen was already established at Bocholt in Westphalia (in the government of Münster, a town seated on the Aa, fifteen miles E.N.E. of Cleves) in the year 1407. Johann van Meckenen was the grandfather, and Heinrich van Meckenen the father of Israhel van Meckenen. Neither of the first two persons are alluded to in the archives in question as painters, nor even simply as artists, but Israhel is always found, particularly after the year 1482, cited as a goldsmith and as working for the town of Bochold or Bocholt. He is recorded to have been already married to Ida in 1492. From the inscription on the mortuary tablet we learn that "In the year of our Lord 1503, on the eve of St. Martin, died the worthy Master, Israhel van Meckenen. May his soul rest in peace."

[16$\frac{2}{8}$ in. × 12$\frac{2}{8}$ in.] [Some colour employed.]

No. 2. Portraits of Israhel van Meckenen and his wife Ida.

Described by Bartsch, vol. vi., p. 202, No. 1; Ottley, vol. ii., p. 661, No. 1; Passavant, vol. ii., p. 190; Nagler, vol. iii., p. 1086.

Ottley agrees with Zani and Bartsch in considering these portraits to be those of the elder Israhel van Meckenen and

his wife, who were the parents of the younger Israhel, our present Master. This opinion has been discarded by more recent authors.

The initial signature is at the lower right-hand corner as I V M. [5⅜ in. × 7 in.] [Margin.]

No. 3. Portrait of bearded Man in a Turban.

Described by Bartsch, vol. vi., p. 203, No. 2; Ottley, vol. ii., p. 661, No. 2; Passavant, vol. ii., p. 190; Nagler, vol. iii., p. 1086.

The address is below as "Israhel van Meckenen, goldsmit." [7⅝ in. × 4⅝ in.] [Cut.]

No. 4. Samson and the Lion.

Described by Bartsch, vol. vi., p. 203, No. 3; Ottley, vol. ii., p. 661, No. 3.

The signature is below, towards the left hand as "· I · M ·" [5⅜ in. × 4 in.] [Cut.]

No. 5. Judith and Holofernes, and the Battle of the people of Bethulia with the Assyrians.

Described by Bartsch, vol. vi., p. 203, No. 4; Ottley, vol. ii., p. 661, No. 4. Referred to by Passavant, vol. ii., p. 193, No. 4.

The signature is below towards the right as "Israhel · V · M." [8⅜ in. × 12½] [Cut to limitary line.]

No. 6. The Angelic Salutation.

The B. Virgin is within a chamber, kneeling, at the extreme right hand, before a stool on which is an open book. She raises her hands in wonder as she turns towards the left to acknowledge the address of the angel, who has entered at a door on the extreme left. The angel bears a sceptre in the right hand and a scroll in the left, on which are the words *ave—gratia*. Between the Virgin and the angel is a vase with lilies. At the back, behind the Virgin, is a bed; a large Gothic chair is by the head of it on the left-hand side; next to the chair is a low carved cabinet. An open window is in the background behind the angel. The window is divided by a central pillar. To the left and in the foreground, before the angel, are the base of a column, a small scroll and a bag. On the leg or support of the stool before which the Virgin kneels are the letters I . V . M.

[3⅛ in. × 4½ in.] [Cut to limitary line.]

No. 7. The Angelic Salutation.

A copy in reverse of the print by Martin Schongauer, No. 4 of this Catalogue; No. 3 of Bartsch.

The signature is below in the middle, as I. M.

[$6\frac{3}{8}$ in. × $\frac{2}{8}$ in.] [Small margin.]

No. 8. The Angelic Salutation.

The B. Virgin, in long white drapery, kneels before a desk on the extreme right hand in a Gothic chamber. On the desk is an open book. A large nimbus is above the Virgin's head, the long hair of which falls over the shoulders. She has turned somewhat to the left as she listens to the announcement of the angel, who kneels a little behind and on the left. He bears a sceptre in the left hand, from the top of which runs a scroll, the lower part supported by the angel's right hand. On the scroll is the word *ave*. In the background, behind the angel, is an open doorway, to the right of which hangs, from a rod, an embroidered curtain. Behind the desk of the Virgin is an open window, through which a distant hill may be seen. The floor of the chamber is pavemented. The design is enclosed within an ovoid framework, decorated right and left with arabesque foliage.

Judging from a photographic and somewhat reduced copy of the impression belonging to the Douce Collection at Oxford, the whole design was intended to form an initial letter—the letter D. It was of large size, no doubt, but yet capable of use in some of the large choral service-books of the church.

On the circular plate on which the engraving was perfected the word "Israhel" may be read below, outside the limitary line of the actual engraving. Colour has been applied to parts of the composition. This impression (8A) was taken from a Flemish manuscript devotional work. On the *verso* is "Een schoen gruete vā onser lieuer vrouwe."

Described—but cursorily—by Bartsch, vol. vi., p. 285, No. 217; Andresen, 'Beiträge,' etc., p. 28, No. 91.

[Diameter of entire plate, $4\frac{5}{8}$ in.; central design, $3\frac{7}{8}$ in. × $2\frac{1}{2}$ in.]

8B. A photographic and reduced copy of the entire design, 8A, in the Douce Collection at Oxford.

[Long diameter of central design, $3\frac{1}{2}$ in.] [Cut.]

No. 9. The Nativity.

A copy in reverse of the print by Martin Schongauer, No. 6 of this Catalogue, and No. 5 of Bartsch.

Described by Bartsch, vol. vi., p. 204, No. 6; Ottley, vol. ii., p. 662, No. 6.

The signature is below in the middle as "·I·M·"

[6 in. × $6\frac{1}{8}$ in.] [Cut to limitary line.]

No. 10. The Beheading of John the Baptist.

Described by Bartsch, vol. vi., p. 205, No. 8; Ottley, vol. ii., p. 662, No. 8.

Signature below, slightly to the right, as "· I · M ·"

[$8\frac{2}{8}$ in. × 6 in.] [Slight margin.]

No. 11. The Dance of the Daughter of Herodias.

Described by Bartsch, vol. vi., p. 206, No. 9; Ottley, vol. ii., pp. 658, 662, No. 9.

Of this engraving there are here impressions from two different states of the plate.

11A is an impression from the first state of the plate, before the retouch.

11B is an impression from the retouched plate.

The signature is below, in the middle, as "ISRAHEL · V · M ·"

[Nearly $8\frac{1}{2}$ in. × $12\frac{1}{2}$ in.] [Small margin.]

No. 12. A "Passion" series.

Twelve prints of a Passion series described by Bartsch, vol. vi., p. 206, No. 10–21; Ottley, vol. ii., p. 662, No. 10–21.

The series includes—

A. The Washing the Disciples' feet.
B. The Betrayal of Christ.
C. Christ before Caiaphas.
D. The Flagellation.
E. The Crowning with Thorns and Mockery.
F. Christ before Pilate.
G. Christ shown to the People.
H. The Bearing the Cross.
J. The Crucifixion.
K. The Deposition from the Cross.
L. The Resurrection.
M. Christ at Emmaus.

Of 'Christ before Caiaphas,' there are impressions from two states of the original plate; C 1 is from an early condition of the plate; C 2 is from a worn and retouched state of it.

Reference should be here made to Nagler's 'Monogrammisten,' vol. iii., p. 1087, No. 1.

The signature is below, in the middle as "I · M." On C 2 a large initial M has been placed on the banner borne by one of the soldiers in the group, on the right hand.

[*Circa* $8\frac{1}{8}$ in. × $5\frac{5}{8}$ in.] [Some cut, some with margins.]

No. 13. The Bearing the Cross.

Described by Bartsch, vol. vi., p. 211, No. 22; Ottley, vol. ii., p. 662, No. 22.

The signature is below, as "·I·M·"

[$5\frac{3}{8}$ in. × $7\frac{6}{8}$ in.] [Cut nearly to the limitary line.]

No. 14. The large 'Bearing the Cross,' after Martin Schongauer.

This is a copy in reverse of the well-known composition by Martin Schongauer, No. 11 of this Catalogue, and No. 21 of Bartsch.

Described by Bartsch, vol. vi., p. 211, No. 23; Ottley, vol. ii., p. 662, No. 23.

The signature is below, in the middle, as "I. M."

[11 in. × $16\frac{3}{8}$ in.] [Cut at the top.]

No. 15. The Deposition from the Cross.

Described by Bartsch, vol. vi., p. 212, No. 25; Ottley, vol. ii., p. 662, No. 25.

The signature is below, slightly to the left, as "·I·V·M·"

[$11\frac{1}{8}$ in. × $6\frac{1}{8}$ in.] [Cut to limitary line.]

No. 16. Christ on the Cross.

Described by Bartsch, vol. vi., p. 213, No. 26; Ottley, vol. ii., p. 663, No. 26.

Signature below, outside the limitary line, as "·I·M·"

[$3\frac{7}{8}$ in. × $3\frac{1}{8}$ in.] [Margin.]

No. 17. Christ on the Cross, with attendant Angels.

Described by Bartsch, vol. vi., p. 213, No. 28; Ottley, vol. ii., p. 663, No. 28.

Signature below, as "·ISRAHEL·V·M·"

[$10\frac{1}{2}$ in. × $7\frac{3}{8}$ in.] [Very narrow margin.]

No. 18. Pentecost.

Described by Bartsch, vol. vi., p. 298, No. 27; Ottley, vol. ii., p. 663, No. 29; Passavant, vol. ii., p. 195, No. 39.

The signature is at the top, as M at the left-hand corner, and ISRAHEL at the right-hand corner of the print.

According to Ottley and Nagler (vol. ii., p. 1087, No. 4), the present engraving is a copy after a print by the Master of 1466, E. S. Bartsch, vol. vi., p. 12, No. 27.

[$6\frac{7}{8}$ in. × $4\frac{5}{8}$ in.] [Some margin.]

No. 19. St. Michael and Demons.

A copy of the engraving by the Master of 1466, or E. S., H. 66 of the present Catalogue.

[$5\frac{2}{8}$ in. × $3\frac{3}{8}$ in.] [Small margin.]

No. 20. The Life of the Virgin.

A series of twelve compositions, forming what is usually called the 'Life of the Virgin'—

A. The High Priest rejecting the offerings of Joachim.
B. The Birth of the Virgin.
C. The Presentation of the B. Virgin in the Temple.
D. The Marriage of the Virgin.
E. The Angelic Salutation.
F. The Nativity of Christ.
G. The Adoration of the Kings.
H. The Circumcision.
J. The Slaughter of the Innocents.
K. Christ teaching among the Doctors in the Temple.
L. The Death of the B. Virgin.
M. The Virgin crowned in Heaven.

Described by Bartsch, vol. vi., p. 214, No. 30–41; Ottley, vol. ii., p. 663, No. 30–41.

Both Passavant (vol. ii., p. 193, No. 41) and Nagler ('Monogrammisten,' vol. iii., pp. 1073, 1087, No. 5) comment on and correct the erroneous description given by Bartsch of one of the present compositions, viz., that of the Coronation of the Virgin (M).

The signature on eleven of the series is on the margin below the lower limitary line of the engraving, in the form of "ISRAHEL · V · M." On one—the Coronation of the Virgin (M) it is in the like place as "ISRAHEL · V · M · TZU BOECKHOLT." On the large brooch which fastens the mantle at the neck of the third Person of the Trinity in this engraving (M) is the letter M, with an I lying transversely across it.

See Nagler on this cipher, 'Monogrammisten,' vol. iii., p. 1072, No. 2783.

[$10\frac{1}{8}$ in. × $7\frac{1}{8}$ in.] [Some with margins, others cut at the tops and sides to limits of engraving.]

No. 21. The Death of the Virgin.

A copy in reverse of the work by Martin Schongauer, No. 24 of this Catalogue, and No. 33 of Bartsch.

Described by Bartsch, vol. vi., p. 223, No. 50; Ottley, vol. v., p. 665, No. 50.

The signature is below in the middle, as "ISRAHEL · V · M."

[$9\frac{6}{8}$ in. × $6\frac{5}{8}$ in.] [Cut to limits.]

No. 22. Madonna and Child "in Gloria," with "Indulgence" below.

Described by Bartsch, vol. vi., p. 218, No. 42; Ottley, vol. ii., p. 663, No. 42; Passavant, vol. ii., p. 193, No. 42. See also Zani, 'Materiali per servire alla storia dell' Incisione in Rame,' etc., pp. 21–23.

The signature is below, at the end of the inscription of the Indulgence, as "·I·M·"

[4 in. × 2⅞ in.] [Cut to limits.]

No. 23. The Virgin seated, nursing the infant Christ.

Described by Bartsch, vol. vi., p. 219, No. 43; Ottley, vol. ii., p. 664, No. 43.

The signature is at the top, above the arcade, as "I M."

[4 in. × 3 in.] [Cut.]

No. 24. The Virgin standing, bearing the infant Christ.

This is a copy in reverse of the print of Martin Schongauer, No. 19 of this Catalogue, and No. 28 of Bartsch.

Described by Bartsch, vol. vi., p. 219, No. 45; Ottley, vol. ii., p. 664, No. 45.

The signature is below, as "I M."

[6½ in. × 4⅜ in.] [Cut on one side.]

No. 25. The Virgin, crowned, standing in a Chamber, and bearing the infant Saviour.

Beneath the open archway of a Gothic chamber stands the B. Virgin, holding the infant Jesus on her right arm. She is crowned, is draped in mantle and tunic, and the hair of the head falls gracefully over the shoulders and arms. The Virgin's left foot is advanced, protruding slightly from beneath the tunic. The infant Christ is undraped, and is supported chiefly by the Virgin's right arm and hand. A cruciform radiant glory is over the Saviour's head. Behind the Virgin hangs an embroidered curtain, on the left hand of which (to the spectator) is an open doorway, through which appears a street. On the right hand, in the background, are parts of a window and of a bed. The floor is marked in perspective.

The signature is below the feet of the Virgin, as "I M." *

[3⅝ in. × 2⅞ in.] [Margin.]

No. 26. The Virgin Immaculate with the infant Christ in Glory, adored by Ecclesiastics and other Persons.

Described by Bartsch, vol. vi., p. 221, No. 48; Ottley, vol. ii., p. 644, No. 48.

* Before described under G. 128, p. 125. A. The colouring to which this latter impression had been subjected prevented the signature being recognised, nor did the present hitherto undescribed example recur to the mind of the writer on the previous occasion.

The signature and address are below to the right as "Israhel V · M · bocholt."
[10⅝ in. × 7⅜ in.] [Cut to limits.]

No. 27. The Virgin Immaculate in Glory, holding a crucifix with the right hand, and the infant Christ with the left.

Described by Bartsch, vol. vi., p. 222, No. 49; Ottley, vol. ii., p. 664, No. 49.

The signature is below in the margin of inscription at the right-hand corner. Both Bartsch and Ottley give the date 1502, as following the cipher A°. This date has been here cut away, and only the inscription "Israhel · V · M · A ·" remains.
[12 in. × 7⅝ in.] [Cut to limits.]

No. 28. The Holy Family and the Grasshopper.

Described by Bartsch, vol. vi., p. 299, No. 33; Ottley, vol. ii., p. 664, No. 49; * Passavant, vol. ii., p. 195, No. 240; Nagler, 'Monogrammisten,' vol. iii., p. 1087, No. 2.

The signature is below on the margin, as "Israhel · V · M."
[9⅜ in. × 7⅜.] [Margin.]

No. 29. Virgin and Child with a Book.

The holy Mother is represented in half length, supporting the infant Saviour with her left arm and hand. She is draped in mantle and tunic; her head is uncovered and inclined over the right shoulder. The Virgin Mother supports an open book with the right hand, the leaves of which are turned over by the holy Infant.

The signature is below at the right-hand corner of the print, in the form of "I M."
[5⅜ in. × 3⅞ in.] [Cut within the limit on one side.]

No. 30. The Holy Family at a Gothic Window.

Described by Bartsch, vol. vi., p. 256, No. 146; Ottley, vol. ii., p. 671, No. 146.

The signature is below, towards the left-hand corner of the print, as 'I · M.' [6 in. × 4⅜ in.] [Cut to limits.]

No. 31. The Virgin and infant Christ with St. Anna, and the first and third Persons of the Trinity.

Described by Bartsch, vol. vi., p. 257, No. 148; Ottley, vol. ii., p. 671, No. 148. Referred to by Passavant, vol. ii., p. 194, No. 148.

The signature is below, on the dais of the throne in the centre, as "I · M," and at the top of the print above the arch is the address "bocholt." [9⅝ in. × 6⅝ in.] [Cut to limits.]

No. 32. The Virgin and Child with St. Anna, attended by St. Catherine and St. Barbara.

Described by Bartsch, vol. vi., p. 258, No. 149; Ottley, vol. ii. p. 671, No. 149.

The signature is below on the dais of the throne as "Israhel V · M." [10⅜ in. × 7⅜ in.] [Cut to limits.]

No. 33. The Virgin crowned, bearing the infant Christ and attended by Angels.

Described by Bartsch, vol. vi., p. 300, No. 43; Passavant, vol. ii., p. 196, No. 241.

The signature is below on a margin within the limitary line of the engraving, as "Israhel · V · M."
[10⅜ in. × 7 in.] [Cut.]

No. 34. The Virgin and Child, attended by St. Catherine and St. Bernhard of Clairvaux.

Described by Bartsch, vol. vi., p. 300, No. 45; Passavant, vol. ii., p. 196, No. 242.

The signature is below in the middle as "I · V · M."
[10⅜ in. × 7⅜ in.] [Cut to limits.]

No. 35. The Virgin and Child in a Court.

A copy in reverse of the engraving by Martin Schongauer, No. 22 of this Catalogue, and No. 32 of Bartsch.

Described by Bartsch, vol. vi., p. 220, No. 46; Ottley, vol. ii., p. 664, No. 46.

The signature is below to the left, as "I · M."
[6½ in. × ½ in.] [Cut to limits.]

No. 36. The Virgin and Child, with a clock.

A photographic copy of a print in reverse, by Israhel van Meckenen, after an engraving by the Master H.G. (*antea*, p. 251). Israhel van Meckenen's copy has been noticed by Passavant, vol. ii., p. 194, No. 145; the original by the Master H.G. is described by him, vol. ii., p. 206, No. 1.

The engraving from which the present photograph was taken is in the Douce Collection at Oxford.

The signature is above in the middle, as "I · V · M."
[A circle within a square of 4⅜ in. measurement.] [Copy.]

No. 37. Scenes from the lives of Christ and the Virgin.

Six circular medallions engraved on one plate. The first medallion on the left represents the 'Man of Sorrows,' the second, the 'Nativity,' the third, the 'Circumcision.' The first medallion on the right represents the 'Virgin with the Child in Glory,' the second the 'Adoration of the Kings,' the third the 'Purification.'

Described by Bartsch, vol. vi., p. 261, No. 155; Ottley, vol. ii., p. 672, No. 155.

The signature is below, as "Israhel."

[Size of entire plate, $6\frac{6}{8}$ in. × $4\frac{5}{8}$ in.; diameter of medallions, $1\frac{5}{8}$ in.] [Cut to plate-mark.]

No. 38. The Purification of the B. Virgin.

An impression from the plate yielding one of the medallions of No. 37, after the plate had been retouched. Colour has been applied.

There is not any signature.

[Diameter, $1\frac{5}{8}$ in.] [Cut to limitary circular line.]

No. 39. 'Salvator Mundi' (with crown and glory in benediction).

Described by Bartsch, vol. vi., p. 255, No. 144; Ottley, vol. ii., p. 670, No. 144.

The signature is below on the edge of the pulpit-like throne on which our Lord stands in benediction, as "Israhel · V · M."

[8 in. × $5\frac{5}{8}$ in.] [Cut to limits.]

No. 40. 'Salvator Mundi' (with open book and imperial orb on the ground).

Described by Bartsch, vol. vi., p. 255, No. 143; Ottley, vol. ii., p. 670, No. 143.

The signature is below in the middle, as "I · M."

[$6\frac{1}{2}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

No. 41. 'Salvator Mundi' (in a chamber).

A photographic copy of the print described by Bartsch, vol. vi., p. 251, No. 141; Ottley, vol. ii., p. 670, No. 141.

[$4\frac{7}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

No. 42. The Man of Sorrows, attended by Angels.

Described by Bartsch, vol. vi., p. 253, No. 138; Ottley, vol. ii., p. 670, No. 138.

The signature is below on a margin, as "Israhel" at the left-hand corner, and "V · M" at the right-hand corner of the print
[10⅜ in. × 7 in.] [Cut within limits.]

No. 43. The Man of Sorrows with the Virgin and St. John.

A circular print, described by Bartsch, vol. vi., p. 253, No. 139; Ottley, vol. ii., p. 670, No. 139.

The signature is below the circle as "I" on the left hand and "V · M" on the right.
[Diameter of circle, 4⅝ in.] [Margin.]

No. 44. 'Ecce Homo' (Christ supporting his Cross).

A photographic copy of a print described by Bartsch, vol. vi., p. 286, No. 218.
[4⅞ in. × 2⅞ in.] [Copy].

No. 45. Christ standing in a Tomb, accompanied by instruments of the Passion.

Described by Bartsch, vol. vi., p. 252, No. 137; Ottley, vol. ii., p. 670, No. 137.

The signature is below, somewhat to the left, as "I · M."
[6⅜ in. × 4⅜ in.] [Margin.]

No. 46. Christ standing on a Globe, supporting the armorials of the Passion.

This circular print probably represents the initial letter O of the same alphabet to which Nos. 8 A and 8 B (the letter D) of the present Master belong (*antea*, p. 447).

Described by Bartsch, vol. vi., p. 285, No. 216; Ottley, vol. ii., p. 676, No. 216; Andresen, p. 9, No. 28.

The signature is below on the plain circular margin which is around the engraving, as "Israhel" only. Colour has been applied. On the *verso* is Flemish manuscript, the print having been taken from a book of devotions.
[Diameter of entire plate, 4⅝ in.;
diameter of engraving, 3⅝ in.] [Margin.]

No. 47. 'Memento Mori.'

Six small medallions engraved on one and the same plate. In the first medallion on the left the "Man of Sorrows" reposes on the Cross; in the first medallion on the right three skulls rest on a Gothic slab. In the other medallions Death waits on various conditions of men.

Described by Bartsch, vol. vi., p. 259, No. 151; Ottley, vol. ii., p. 671, No. 151.

The signature is below, between the lower two medallions, as "Israhel · V · M."

[Size of entire plate, $6\frac{6}{8}$ in. × $4\frac{6}{8}$ in.; size of medallions $1\frac{6}{8}$ in.] [Small margin.]

No. 48. Death surprising a Pope.

An impression from the copperplate after it had been slightly reworked, which yielded the second medallion on the left-hand of No. 47. Colour has been applied.

[Diameter $1\frac{6}{8}$ in.] [Cut to limitary circle.]

No. 49. 'Salvator Mundi,' with various Saints.

Six small medallions engraved on one and the same plate. The first medallion on the left represents the infant Saviour with the imperial orb, giving benediction. The other medallions represent various saints, male and female.

Described by Bartsch, vol. vi., p. 261, No. 154; Ottley, vol. ii., p. 671, No. 154.

The signature is below, between the lowermost two medallions, as "Israhel" only.

[Size of entire plate, $6\frac{5}{8}$ in. × $4\frac{6}{8}$ in.; size of medallion, $1\frac{5}{8}$ in.]

No. 50. Various Saints.

Three small medallions from the plate just described, No. 47.

A. Represents St. Cosmo and St. Lazarus.

B. St. Francis of Assisi and St. Claira.

C. St. Dominic and St. Catherine of Siena.

[Diameter, $1\frac{5}{8}$ in.] [Cut to limitary circle.]

No. 51. St. Veronica and Sudarium, supported by St. Peter and St. Paul.

A small medallion engraving, apparently the first on the right hand of the set described by Bartsch, vol. vi., p. 259, No. 152; Ottley, vol. ii., p. 671, No. 152.

[Diameter, $1\frac{5}{8}$ in.] [Cut to limitary circle.]

No. 52. The Saviour and Twelve Apostles.

The series described by Bartsch, vol. vi., p. 224, No. 51–63; Ottley, vol. ii., p. 665, No. 51–63.

It is a copy in reverse with the exception of one print—St. John—of the series by Martin Schongauer, No. 25 of the present Catalogue, and No. 34–45 of Bartsch. Of this series the

Museum Collection contains impressions of three prints (No. 53), viz., St. John, St. Bartholomew, and St. Simon, which are impressions from earlier states of the plates than those which afforded the like impressions in this, the complete series. It is fair to assume, therefore, that the whole of the present series are from second states of the plates.

The signature is below in the middle, as "I · M."

[About $3\frac{6}{8}$ in. × $2\frac{3}{8}$ in.] [Cut.]

No. 53. Three Apostles.

A. St. John the Evangelist.
B. St. Bartholomew.
C. St. Simon.

Impressions from earlier states of the plates than those which afforded impressions of the like subjects in the series of 'Christ and the Apostles' just described, No. 52.

[About $3\frac{1}{2}$ in. × $2\frac{2}{8}$ in.] [Cut.]

No. 54. Saint James the Less.

A photographic copy of a print belonging to the series of apostles before described, No. 52. The original is in the Douce Collection at Oxford.

[$3\frac{3}{8}$ in. × $2\frac{1}{8}$ in.] [Copy.]

No. 55. St. Judas Thaddeus on a Pedestal.

One of a series of fifteen engravings representing Christ, the B. Virgin, and thirteen Apostles, described by Bartsch, vol. vi., p. 226, Nos. 64–78; Ottley, vol. ii., p. 665, No. 64–78.

The signature is below in the middle as "I · V · M."

[$7\frac{6}{8}$ in. × $3\frac{7}{8}$ in.] [Cut on two sides.]

No. 56. The Twelve Apostles at Gothic Windows.

A series of six engravings, each engraving representing two apostles, with their symbols of martyrdom, etc. The figures are half length, placed at the openings of Gothic windows. Below the sills of the windows are quotations from the Apostles' Creed. Of 56c—St. Thomas and St. Judas Thaddeus—there are other impressions to be presently noticed. The present impression is from the third state of the original plate. Of 56F—St. Mathias (?) and St. Simon—there is also another impression which is earlier than the present one.

This sequence is described by Bartsch, vol. vi., p. 228, No. 79–84; Ottley, vol. ii., p. 665, No. 79–84.

The signature is below the scrolls of inscription in the middle as "I · M."
[About $8\frac{3}{8}$ in. × $5\frac{6}{8}$ in.] [Cut.]

No. 57. Figures of Apostles at Gothic Windows.

These are impressions from different states of the original plates to those which afforded the like impressions in the series just described, No. 56. 57A—St. Thomas (?) and St. Judas Thaddeus (?)—is an impression from the first state of the plate; 57B is an impression from the second state of the same plate; 57C—St. Matthias (?) and St. Simon—is an impression from an earlier state of the original metal to that which yielded 56F.
[$8\frac{3}{8}$ in. × $5\frac{1}{2}$ in.] [B, margin.]

No. 58. St. Anthony, with Book and "tau," treading a Demon under foot.

A photographic copy of the print described by Bartsch, vol. vi., p. 229, No. 85; Ottley, vol. ii., p. 665, No. 85.
The signature is below as "I" at the left-hand corner, and "M" at the right-hand corner of the print.
[$4\frac{7}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

No. 59. St. Anthony treading on the Demons.

Described by Bartsch, vol. vi., p. 229, No. 86; Ottley, vol. ii., p. 665, No. 86.
The signature is below, slightly towards the right hand, as "Israhel" only.
Of this engraving there are here two impressions. 57A is an impression from the first state of the original plate. 57B is an impression from the second state of it.
[$6\frac{1}{8}$ in. × $3\frac{3}{8}$ in.] [Margin.]

No. 60. St. Anthony tormented in the air by Demons.

A copy in reverse of the print by Martin Schongauer, No. 27 of the present Catalogue, and No. 47 of Bartsch.
Described by Bartsch, vol. vi., p. 229, No. 87; Ottley, vol. ii., p. 665, No. 87.
The signature is below in the middle, as "I · V · M."
[$11\frac{3}{8}$ in. × $6\frac{6}{8}$ in.] [Cut to limitary line.]

No. 61. St. Augustine, as Bishop, holding a pierced heart.

Described by Bartsch, vol. vi., p. 230, No. 88; Ottley, vol. ii., p. 665, No. 88.
The signature is below as "I" at the left-hand corner, and "M" at the right-hand corner of the print.
[5 in. × $2\frac{6}{8}$ in.] [Margin.]

No. 62. St. Benedict.

Described by Bartsch, vol. vi., p. 289, No. 223.
There is not any signature nor mark.
[$4\frac{6}{8}$ in. × $2\frac{7}{8}$ in.] [Small margin.]

No. 63. St. Bernhard.

Described by Bartsch, vol. vi., p. 289, No. 224.
The signature is wanting.
[$4\frac{1}{2}$ in. × $2\frac{7}{8}$ in.] [Small margin.]

No. 64. St. Christopher with youthful Christ.

Described by Bartsch, vol. vi., p. 231, No. 90; Ottley, vol. ii., p. 665, No. 90. Referred to by Passavant, vol. ii., p. 193, No. 90; Nagler, 'Monogrammisten,' vol. iii., p. 1088, No. 7.
The signature is below, towards the right hand, as "I · M."
[$6\frac{3}{8}$ in. × $4\frac{1}{8}$ in.] [Cut.]

No. 65. St. Cornelius.

A photographic copy of a print described by Bartsch, vol. vi., p. 230, No. 89; Ottley, vol. ii., p. 665, No. 89.
The signature is below, at the right-hand corner, as "I · M."
[$4\frac{6}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

No. 66. St. Dominic, with dog and torch.

Described by Bartsch, vol. vi., p. 232, No. 92; Ottley, vol. ii., p. 665, No. 92.
The signature is below, as "I · M."
[$4\frac{7}{8}$ in. × $2\frac{6}{8}$ in.] [Slight margin.]

No. 67. St. Foist as a Pilgrim.

A photographic copy of a print described by Bartsch, vol. vi., p. 233, No. 95; Ottley, vol. ii., p. 666, No. 95.
The signature is within an inch of the lower margin of the engraving, as "I · M" of small size.
[$4\frac{6}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

No. 68. St. Francis of Assisi, holding the stigmatising crucifix in his right hand.

Described by Bartsch, vol. vi., p. 233, No. 96; Ottley, vol. ii., p. 666, No. 96.
The signature is below, in the middle, as "I · M."
[$4\frac{7}{8}$ in. × $2\frac{7}{8}$ in.] [Barely a margin.]

No. 69. St. Francis of Assisi kneeling to the winged Crucifix in the heavens.

Described by Bartsch, vol. vi., p. 233, No. 97; Ottley, vol. ii., p. 666, No. 97.

The signature is below, as "Israhel · V · M." [6½ in. × 4½ in.] [Cut to limits.]

No. 70. St. George piercing the Dragon with his lance.

A circular print described by Bartsch, vol. vi., p. 234, No. 98; Ottley, vol. ii., p. 666, No. 98.

The signature is below, as "Israhel" only.

There are two impressions of this subject: 70A is an impression from the first state of the original plate; 70B is an impression from the plate after it had been worn and retouched in parts. [Diameter, 6⅝ in.] [Margin to 70A.]

No. 71. The Mass of St. Gregory.

Described by Bartsch, vol. vi., p. 234, No. 100; Ottley, vol. ii., p. 666, No. 100.

The signature is below, to the left hand, on the altar step as "I · M." [4⅛ in. × 3 in.] [Cut.]

No. 72. The Mass of St. Gregory.

Described by Bartsch, vol. vi., p. 235, No. 101; Ottley, vol. ii., p. 666, No. 101.

The signature and address are below, as "I · M" to the left of the altar step, and "bocholt" on the right hand of it.

The inscription of an Indulgence, described by Bartsch, has been here removed. [7⅞ in. × 5⅝ in.] [Cut to limits.]

No. 73. The Mass of St. Gregory.

Described by Bartsch, vol. vi., p. 236, No. 102; Ottley, vol. ii., p. 666, No. 102.

The signature is below in the middle, as "I · V · M." A margin below, with inscription, has been removed. [16⅝ in. × 11⅝ in.] [Cut.]

No. 74. St. Jerome, with lion and book.

Described by Bartsch, vol. vi., p. 237, No. 104; Ottley, vol. ii., p. 667, No. 104.

The signature is within an inch of the lower margin at the left-hand side, as "Israhel" only.

There are two impressions of this engraving: 74A is an impression from an early state of the original plate, but in poor condition; 74B is from the more worn plate, but in more perfect condition.
[6 in. × 3½ in.] [73B with margin.]

No. 75. St. Lawrence, with palm-branch, open book and gridiron.

A photographic copy of a print described by Bartsch, vol. vi., p. 237, No. 105; Ottley, vol. ii., p. 667, No. 105.
The signature is below, as "I" at the left-hand corner, and "M" at the right. [4⅞ in. × 2⅞ in.] [Copy.]

No. 76. St. Lawrence, with palm-branch, closed book and gridiron.

A copy from the engraving by Martin Schongauer, No. 35 of the present Catalogue, and No. 56 of Bartsch.
Described by Bartsch, vol. vi., p. 238, No. 106; Ottley, vol. ii., p. 667, No. 106.
The signature is below in the middle, as "I · M."
[6½ in. × 4 in.] [Cut to limits.]

No. 77. St. Luke painting the Portraits of the B. Virgin and Child.

Described by Bartsch, vol. vi., p. 238, No. 107; Ottley, vol. ii., p. 667, No. 107. Referred to by Passavant, vol. ii., p. 193, No. 107.
The signature is below, in the middle as "I · M."
[8⅛ in. × 5½ in.] [Cut to limits.]

No. 78. St. Martin (as Bishop) and Cripple.

Described by Bartsch, vol. vi., p. 238, No. 108; Ottley, vol. ii., p. 667, No. 108.
Signature below, to the left, as "ISRAHEL" only.
[6 in. × 3⅜ in.] [Cut with limitary line at the top.]

No. 79. St. Martin (as Knight) dividing his cloak for a Beggar.

A copy from a print, by Martin Schongauer, No. 36 of this Catalogue, and No. 57 of Bartsch.
Described by Bartsch, vol. vi., p. 239, No. 109; Ottley, vol. ii., p. 667, No. 109.
The signature is below in the middle, as "I · M."
[6⅜ in. × 4⅜ in.] [Cut to limits.]

No. 80. St. Philip.

A photographic copy of a print without mark or signature, but having the characteristics of the present Master.

St. Philip stands opposite the spectator, with the head directed towards the right hand. He is clad in mantle and tunic, and has a nimbus over the head. The saint holds the staff of a processional cross with the right hand and the leather-bag-like case of a book with the left. The ground is pavemented. [4⅜ in. × 2⅝ in.] [Copy.]

No. 81. St. Quirinus.

Described by Bartsch, vol. vi., p. 239, No. 110; Ottley, vol. ii., p. 667, No. 110.

The signature has been removed.

[5⅝ in. × 3 in.] [Cut.]

No. 82. St. Roch, attended by an Angel.

A photographic copy of a print, described by Bartsch, vol. vi., p. 240, No. 111; Ottley, vol. ii., p. 667, No. 111.

The signature is below, at the right-hand corner of the margin of inscription, as "I · M."

[4 in. × 3 in.] [Copy.]

No. 83. St. Sebastian.

This is a copy in reverse of a work by Martin Schongauer, No. 39 of the present Catalogue, and No. 59 of Bartsch.

The fluttering drapery has been omitted.

Described by Bartsch, vol. vi., p. 240, No. 112; Ottley, vol. ii., p. 667, No. 112. Referred to by Passavant, vol. ii., p. 193, No. 112.

The signature is below in the middle, as "I · M."

[6⅜ in. × 4⅜ in.] [Small margin.]

No. 84. St. Stephen, with book, palm-branch, and stones.

Described by Bartsch, vol. vi., p. 232, No. 93; Ottley, vol. ii., p. 666, No. 93.

The signature is below in the middle, as "I · M."

[6⅜ in. × 4½ in.] [Cut to limits.]

No. 85. The Martyrdom of St. Stephen.

Described by Bartsch, vol. vi., p. 232, No. 94; Ottley, vol. ii., p. 666, No. 94; referred to by Nagler, 'Monogrammisten,' vol. iii., p. 1088, No. 8.

The signature is at the top in the middle, as "I · M."

[3⅞ in. × 7⅛ in.] [Cut on three sides.]

No. 86. The four Fathers of the Latin Church.

St. Gregory, St. Jerome, St. Ambrose, and St. Augustin, are here represented on one and the same plate.

The series is described by Bartsch, vol. vi., p. 240, No. 113–116; Ottley, vol. ii., p. 667, No. 113–116.

The signature is in the middle of the print, as "I" in the right-hand upper corner of the compartment containing St. Ambrose, and "M" in the left-hand upper corner of the compartment in which stands St. Augustin.

[$6\frac{1}{2}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

No. 87. Various Saints.

These four saints—St. Cornelius, St. Hubert, St. Quirinus, and St. Anthony—were originally engraved, as in the previous set (No. 86), on one and the same plate.

The impressions (A, B, C, D) of this series are all of the third state of the plate.

Described by Bartsch, vol. vi., p. 241, No. 114; Ottley, vol. ii., p. 667, No. 114.

The signature is in the middle of the entire plate, as "I" in the right-hand upper corner of the print of St. Quirinus, and as "M" in the left-hand upper corner of the St. Anthony.

[$3\frac{2}{8}$ in. × $2\frac{2}{8}$ in.] [Cut to limits.]

No. 88. St. Hubert and St. Anthony.

Impressions of two engravings from the *second* state of the plate which yielded the prints just described (87B and 87D).

No. 89. The Twelve Apostles.

Six small circular engravings, each engraving containing two apostles, engraved on one and the same plate.

Described by Bartsch, vol. vi., p. 262, No. 157; Ottley, vol. ii., p. 672, No. 157.

The signature on this, the second state of the original plate, is below, between the lowermost two medallions, as "I · V · M."

[Entire plate, $6\frac{5}{8}$ in. × $4\frac{5}{8}$ in.;
diameter of each medallion, $1\frac{3}{8}$ in.] [Cut to plate-mark.]

No. 90. Christ and various male and female Saints.

Six small circular engravings on one and the same plate.

Described by Bartsch, vol. vi., p. 262, No. 156; Ottley, vol. ii., p. 672, No. 156.

The signature in this, the second state of the plate, is below in the middle, between the lowermost two medallions, as "I · V · M."

[Entire plate, $6\frac{6}{8}$ in. × $4\frac{5}{8}$ in.;
diameter of medallions, $1\frac{3}{8}$ in.] [Cut to plate-mark.]

No. 91. St. Agatha, with the horn of a unicorn.

Described by Bartsch, vol. vi., p. 242, No. 117; Ottley, vol. ii., p. 668, No. 117.

The signature is above, at the right-hand upper corner, as "I · M."

[$4\frac{7}{8}$ in. × $2\frac{6}{8}$ in.] [Cut to limits.]

No. 92. St. Agnes, with palm-branch and lamb, reading.

A photographic copy of a print described by Bartsch, vol. vi., p. 243, No. 118; Ottley, vol. ii., p. 668, No. 118.

The signature is below, as "I · M."

[$4\frac{7}{8}$ in. × $2\frac{6}{8}$ in.] [Copy.]

No. 93. St. Agnes with closed book, palm-branch, and recumbent lamb.

A copy in reverse of a print by Martin Schongauer, No. 42 of the present Catalogue, and No. 62 of Bartsch. Israhel von Meckenen has omitted the wreath of flowers which is on the head of the saint in Schongauer's engraving.

The signature is below in the middle, as "I · M."

[$6\frac{3}{8}$ in. × $4\frac{3}{8}$ in.] [Small margin.]

No. 94. St. Barbara, with book and low tower.

A copy in reverse of the work of Martin Schongauer, No. 43 of the present Catalogue, and No. 63 of Bartsch. The copyist has omitted the diadem which is on the head of the saint in the original design.

Described by Bartsch, vol. vi., p. 244, No. 121; Ottley, vol. ii., p. 668, No. 121.

The signature is below in the middle, as "· I · M ·"

[$3\frac{7}{8}$ in. × $2\frac{5}{8}$ in.] [Small margin.]

No. 95. St. Barbara, with palm-branch and tower.

Described by Bartsch, vol. vi., p. 245, No. 122; Ottley, vol. ii., p. 668, No. 122. Referred to by Passavant, vol. ii., p. 194, No. 122.

The signature is below, near the middle, as "· I · M ·"

[$6\frac{3}{8}$ in. × $4\frac{2}{8}$ in.] [Very slight margin.]

No. 96. St. Barbara, with book and high tower.

Two photographic copies, by different processes, of a print described by Bartsch, vol. vi., p. 294, No. 233.

96A is from an impression in the Fitzwilliam Museum at Cambridge; 96B is from one in the Douce Collection at Oxford.

There is not any signature.

[$4\frac{6}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

No. 97. St. Catherine of Alexandria, with sword and broken wheel.

A photographic copy of a print described by Bartsch, vol. iv., p. 245, No. 123; Ottley, vol. ii., p. 668, No. 123.

This print is a copy in reverse of an engraving by Martin Schongauer, No. 44 of the present Catalogue, and No. 64 of Bartsch.

The signature in this copy is below, a little to the left hand, as "I · M."

[$4\frac{1}{8}$ in. × $2\frac{7}{8}$ in.] [Copy.]

No. 98. St. Catherine of Alexandria, with sword and wheel.

Described by Bartsch, vol. vi., p. 246, No. 124; Ottley, vol. ii., p. 668, No. 124.

The signature is below near the middle, as "· I · M ·"

[$6\frac{3}{8}$ in. × $4\frac{3}{8}$ in.] [Cut nearly to limits.]

No. 99. St. Clara, with a monstrance.

Described by Bartsch, vol. vi., p. 246, No. 126; Ottley, vol. ii., p. 668, No. 126.

The signature is below, at the left-hand corner, in the form of "I · M."

There are two impressions of this engraving: 99A is an impression from the first state of the original plate; 99B is from the reworked plate.

[$4\frac{7}{8}$ in. × $2\frac{6}{8}$ in.] [Very small margin.]

No. 100. St. Elizabeth of Hungary and a Cripple.

Described by Bartsch, vol. vi., p. 246, No. 127; Ottley, vol. ii., p. 668, No. 127.

The signature is below in the middle.

[$6\frac{2}{8}$ in. × $4\frac{2}{8}$ in.] [Very small margin.]

No. 101. St. Helena, with cross and book.

St. Helena stands, directed in action towards the right, supporting a large cross with her left hand. She is draped in mantle and embroidered tunic, and wears a large diadem.

With her right hand she supports a closed book and a portion of her drapery. The ground is pavemented. Immediately below the transverse beam of the cross are the words "Sancta Helena" in ornamental Gothic letters.

A signature is here wanting.

[$4\frac{6}{8}$ in. × $2\frac{6}{8}$ in.] [Cut to limits.]

No. 102. St. Margaret, with ornamental cross, standing on the dragon.

Described by Bartsch, vol. vi., p. 247, No. 128; Ottley, vol. vi., p. 668, No. 128.

The signature is below in the middle, as "I · M."

[5 in. × $2\frac{5}{8}$ in.]

No. 103. St. Margaret, with book and dragon.

Described by Bartsch, vol. vi., p. 247, No. 129; Ottley, vol. ii., p. 668, No. 129.

The signature is below in the middle, as "· I · M ·"

[$6\frac{3}{8}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

No. 104. St. Mary of Egypt and St. Mary Magdalene.

Described by Bartsch, vol. vi., p. 248, No. 130; Ottley, vol. ii., p. 668, No. 130. Referred to by Passavant, vol. ii., p. 194, No. 130.

The signature is below, somewhat to the left hand, as "ISRAHEL · V · M ·"

There are two impressions of this engraving in the Museum Collection: 104A is from the first state of the original metal; 104B is from an after-state, when the inscription below had been added.

[$7\frac{1}{8}$ in. × $8\frac{2}{8}$ in.] [Cut to limits.]

No. 105. St. Mary Magdalene.

Described by Bartsch, vol. vi., p. 294, No. 235.

Without signature or mark.

[$4\frac{7}{8}$ in. × $2\frac{7}{8}$ in.] [With small margin.]

No. 106. St. Ottilia freeing the Soul of a King from Purgatory.

Described by Bartsch, vol. vi., p. 249, No. 131; Ottley, vol. ii., p. 669, No. 131.

The signature is below in the middle, as "· I · M ·"

[$6\frac{3}{8}$ in. × 5 in.] [Cut to limits.]

No. 107. St. Ursula, with attendant Angels and Virgins.

Described by Bartsch, vol. vi., p. 249, No. 132; Ottley, vol. ii., p. 669, No. 132.

The signature is below, in the middle, as "·I·M·"

[6⅜ in. × 6 in.] [Cut.]

No. 108. The Wise Virgins.

Two figures from a series of the five 'Wise Virgins,' described by Bartsch, vol. vi., p. 263, No. 158–162; Ottley, vol. ii., p. 672, No. 158–167.

108A is Bartsch, No. 158; 108B is Bartsch, No. 162.

The signature is below, towards the left hand, as "·I·M·"

108A has been damaged and repaired at the lower part, where the cipher of Albrecht Dürer has been added by the hand and pen. [4⅝ in. × 3⅛ in.] [Cut to limits.]

No. 109. The Foolish Virgins.

A series of five figures—the 'Foolish Virgins'—described by Bartsch, vol. vi., p. 264, No. 163–167; Ottley, vol. ii., p. 672, No. 158–167.

The signature is below, as "·I·M·"

[4⅝ in. × 3⅛ in.] [Cut to limits.]

No. 110. Lucretia killing herself in the presence of her Husband and Friends.

Described by Bartsch, vol. vi., p. 265, No. 168; Ottley, vol. ii., p. 672, No. 168.

The signature is below, slightly towards the right hand, as "ISRAHEL·V·M."

[10⅝ in. × 7⅜ in.] [Cut.]

No. 111. A Man and Woman disputing the possession of a Bag of Money.

Described by Bartsch, vol. vi., p. 266, No. 169; Ottley vol. ii., p. 672, No. 169. Referred to by Passavant, vol. ii., p. 194, No. 169.

The signature is below, towards the right hand, as "I. M."

There are here two impressions of this engraving: 111A is an impression from the first state of the original plate; 111B has been taken after the plate had been retouched.

[111A, 4⅞ in. × 3⅞ in.] [Cut.]

No. 112. A young Woman trying to obtain Possession of a Bag of Money from an amorous old Man.

Described by Bartsch, vol. vi., p. 266, No. 170; Ottley, vol. ii., p. 672, No. 170. Referred to by Passavant, vol. ii., p. 194, No. 180.

The signature is below, towards the right-hand, as "I. M."

[$5\frac{6}{8}$ in. × $4\frac{1}{2}$ in.] [Margin.]

No. 113. A Lady and Gentleman walking.

Described by Bartsch, vol. vi., p. 267, No. 171; Ottley, vol. ii., p. 672, No. 171.

The lower part of the print having been cut off, the signature is wanting. [$6\frac{1}{8}$ in. × $4\frac{2}{8}$ in.] [Cut.]

No. 114. A young Man and Woman dancing.

Described by Bartsch, vol. vi., p. 267, No. 172; Ottley, vol. ii., p. 672, No. 172.

The signature is below, in the middle, on a margin, as "I. M."

[$6\frac{1}{2}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

No. 115. A young Man playing a Guitar, and a young Woman singing.

Described by Bartsch, vol. vi., p. 268, No. 174; Ottley, vol. ii. p. 673, No. 174.

The signature is below, in the middle of a plain margin.

[$6\frac{1}{2}$ in. × $4\frac{3}{8}$ in.] [With small margin.]

No. 116. A Gentleman playing an Organ, the bellows of which a young lady is working.

Described by Bartsch, vol. vi., p. 269, No. 175; Ottley, vol. ii., p. 673, No. 175.

The signature is below, in the middle of a plain margin.

There are here two examples of this work: 116A is an impression from an early state of the original plate; 116B is a copy by the Amand-Durand process of an impression taken from a later state of the plate, and after it had been retouched in parts.

[$6\frac{1}{2}$ in. × $4\frac{3}{8}$ in.] [With very small margin.]

No. 117. A Monk and Nun walking.

Described by Bartsch, vol. vi., p. 269, No. 176; Ottley, vol. ii., p. 673, No. 176.

The margin at the bottom having been cut off, the signature is wanting.

[$6\frac{3}{8}$ in. × $4\frac{2}{8}$ in.] [Cut nearly to limits.]

No. 118. A Lady attended by a gentleman Falconer.

Described by Bartsch, vol. vi., p. 269, No. 177; Ottley, vol. ii., p. 673, No. 177.

The signature below has been removed.

[$6\frac{2}{8}$ in. × $4\frac{2}{8}$ in.] [Cut nearly to limits.]

No. 119. A Lady playing a Harp; a Gentleman a Guitar.

Described by Bartsch, vol. vi., p. 270, No. 178; Ottley, vol. ii., p. 673, No. 178.

The signature is below, in the middle of a plain margin.

[$6\frac{1}{2}$ in. × $4\frac{3}{8}$ in.] [With margin.]

No. 120. A Lady and Gentleman seated on a Bed conversing.

Described by Bartsch, vol. vi., p. 270, No. 179; Ottley, vol. ii., p. 673, No. 179.

The signature is below, in the middle of a plain margin.

[$6\frac{1}{2}$ in. × $4\frac{3}{8}$ in.] [With margin.]

No. 121. A Lady and Gentleman playing at Cards.

Described by Bartsch, vol. vi., p. 302, No. 114; Ottley, vol. ii., p. 673, No. 181; Passavant, vol. ii., p. 197, No. 251. See also the 'Catalogue of Playing-cards in the British Museum,' p. 16; and Nagler, 'Monogrammisten,' vol. iii., p. 1088, No. 11.

The signature is below, as "I—V—M."

[$6\frac{3}{8}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

No. 122. The Demon of Discord exciting a Woman to quarrel.

Described by Bartsch, vol. vi., p. 268, No. 173; Ottley, vol. ii., p. 673, No. 173. *Antea*, p. 236, I. 6.

The signature is below, in the middle of a plain margin.

[$6\frac{5}{8}$ in. × $4\frac{2}{8}$ in.] [Cut to limits.]

No. 123. The Lovers seated on a stone Bench.

Described by Bartsch, vol. vi., p. 271, No. 181; Ottley, vol. ii., p. 673, No. 182. Referred to by Passavant, vol. ii., p. 194, No. 181.

The signature is above, in the middle, as I. M. only in the first state, and as I. M. above, with *bocholt* in the middle below, in after-states of the impressions.

There are here three examples of this engraving: 123A is a photographic copy of an impression from the first state of the original metal plate; 123B is an impression from the second state of the plate; 123C is a photographic copy of an impression from a still more reworked state of the original plate.

[$6\frac{1}{2}$ in. × $4\frac{1}{2}$ in.] [With margin on three sides.]

No. 124. A Lady and Officer walking together.

Described by Bartsch, vol. vi., p. 272, No. 182; Ottley, vol. ii., p. 673, No. 181.

The signature is below in the middle, as I. M.

[$6\frac{3}{8}$ in. × $4\frac{3}{8}$ in.] [Cut to limits.]

No. 125. A Gentleman visiting a Lady, who is spinning.

Described by Bartsch, vol. vi., p. 272, No. 183; Ottley, vol. ii., p. 673, No. 183.

The signature has been removed.

[$5\frac{7}{8}$ in. × 4 in.] [Cut.]

No. 126. A Lady and Gentleman walking, with Death watching them.

A copy of a work by Albrecht Dürer, No. 94, Bartsch, vol. vii., p. 104.

Described by Bartsch, vol. vi., p. 272, No. 184; Ottley, vol. ii., p. 674, No. 184.

The signature is below in the margin of inscription as "Israhel V. M." [$7\frac{2}{8}$ in. × $4\frac{5}{8}$ in.] [Cut.]

No. 127. A group of four naked Women.

A copy of a work engraved by Albrecht Dürer, No. 74 of Bartsch's Catalogue.

Described by Bartsch, vol. vi., p. 273, No. 185; Ottley, vol. ii., p. 674, No. 185.

The signature and address are below on a plain margin, as "Israhel V. M. tzu boeckholt."

[$7\frac{6}{8}$ in. × $5\frac{1}{8}$ in.] [Cut to limits.]

No. 128. A Dance Extravaganza.

A circular print, described by Bartsch, vol. vi., p. 274, No. 186; Ottley, vol. ii., p. 674, No. 186.

The signature is below, in the middle, as I. M.

[Diameter, $6\frac{6}{8}$ in.] [Cut to limitary circle.]

No. 129. The Children's Bath.

Described by Bartsch, vol. vi., p. 274, No. 187; Ottley, vol. ii., p. 674, No. 187.

The signature is below, near the left-hand corner of the print, as I. M. [$4\frac{1}{8}$ in. × $5\frac{2}{8}$ in.] [Cut.]

No. 130. Children at Play.

Described by Bartsch, vol. vi., p. 275, No. 188; Ottley, vol. ii., p. 674, No. 188.

The signature is below, near the right-hand corner of the print, as I. M.

There are here two impressions of this work: 130A is an impression of the early state of the original plate; 130B is from a state posterior to 130A.

[$4\frac{3}{8}$ in. × $5\frac{3}{8}$ in.] [130A, with very small margin.]

No. 131. A Miller with his Donkeys.

A copy in reverse of a print by Martin Schongauer, No. 58 of this Catalogue, and No. 89 of Bartsch.

Described by Bartsch, vol. vi., p. 275, No. 189; Ottley, vol. ii., p. 674, No. 189.

The signature is below, in the middle, as I. M.

[$3\frac{2}{8}$ in. × $4\frac{5}{8}$ in.] [With very slight margin.]

No. 132. Four old Apes and three young ones.

Described by Bartsch, vol. vi., p. 276, No. 190, 191; Ottley, vol. ii., p. 674, No. 190, 191. Referred to by Passavant, vol. ii., p. 194, No. 190, 191; Nagler, 'Monogrammisten,' vol. iii., p. 1088, No. 15.

The signature is below, on a plain margin, as "Israhel V. M."

[$7\frac{2}{8}$ in. × $4\frac{1}{2}$ in.] [Cut to limits.]

No. 133. Four Apes, two amusing themselves with a mirror.

Described by Nagler, 'Monogrammisten,' vol. iii., p. 1088, No. 15.

The signature is below, on a plain margin, as "Israhel V. M."

[$3\frac{1}{8}$ in. × $4\frac{1}{2}$ in.] [Cut to limits.]

No. 134. Five Foxes.

Described by Bartsch (as wolves), vol. vi., p. 276, No. 192; Ottley, vol. ii., p. 674, No. 192. Referred to by Passavant, vol. ii., p. 194, No. 192.

The signature is below, in the middle, as I. M.

[$6\frac{5}{8}$ in. × $4\frac{5}{8}$ in.] [Cut.]

No. 135. A chimeric Animal.

A copy in reverse of a print by Martin Schongauer, No. 62 of this Catalogue, and No. 93 of Bartsch.

Described by Bartsch, vol. vi., p. 277, No. 193; Ottley, vol. ii., p. 674, No. 193.

The signature is below, in the middle, as I. M.

[$4\frac{3}{8}$ in. × $3\frac{5}{8}$ in.] [Cut.]

No. 136. A Coat of Arms, with a woman on a man's back as crest.

Described by Bartsch, vol. vi., p. 277, No. 194; Ottley, vol. ii., p. 674, No. 194. Referred to by Passavant, vol. ii., p. 194, No. 194.

The signature and address are above, as "I. M.," and as "bocholt" below. [$6\frac{5}{8}$ in. × $4\frac{5}{8}$ in.] [Cut.]

No. 137. A Coat of Arms, with head of lion as crest.

Described by Bartsch, vol. vi., p. 277, No. 195; Ottley, vol. ii., p. 675, No. 195.

The signature and address are above, as "I. M.," and as "bocholt" below. [$6\frac{1}{2}$ in. × $4\frac{5}{8}$ in.] [Cut to plate mark.]

No. 138. A Ship at Sea.

Described by Bartsch, vol. vi., p. 278, No. 196; Ottley, vol. ii., p. 675, No. 196.

The signature is above, as I. M.

[$6\frac{3}{8}$ in. × $5\frac{1}{8}$ in.] [Cut.]

No. 139. Ornamental Foliage, with Birds.

Described by Bartsch, vol. vi., p. 278, No. 198; Ottley, vol. ii., p. 675, No. 198. Referred to by Passavant, vol. ii., p. 194, No. 198.

The signature is below, in the middle, as I. M.

[$4\frac{3}{8}$ in. × $6\frac{1}{8}$ in.] [Cut.]

No. 140. Two ornamental Leaves.

Described by Bartsch, vol. vi., p. 279, No. 199; Ottley, vol. ii., p. 675, No. 199.

The signature is in the middle between the two leaves as I.M. [$5\frac{1}{8}$ in. × $6\frac{1}{2}$ in.] [Cut.]

No. 141. An ornamental Design composed of figures and intertwining foliage.

Described by Bartsch, vol. vi., p. 280, No. 201; Ottley, vol. ii., p. 675, No. 201. Referred to by Passavant, vol. ii., p. 194, No. 201.

The signature has been removed.

[$4\frac{3}{8}$ in. × $10\frac{3}{8}$ in.] [Cut.]

No. 142. The Genealogical Tree of Jesse, as figures within convoluted ornamental foliage.

Described by Bartsch, vol. vi., p. 281, No. 202; Ottley, vol. ii., p. 675, No. 202.

The signature is below, in the middle of a plain margin, as "Israhel · V · M." [$4\frac{1}{2}$ in. × $10\frac{1}{2}$ in.] [With margin.]

No. 143. A Frieze—the Genealogical Tree of Jesse, the figures being within convoluted ornamental foliage.

Described by Bartsch, vol. vi., p. 281, No. 203; Ottley, vol. ii., p. 675, No. 203.

The signature is below, a little to the right hand, as I. M.

[$1\frac{7}{8}$ in. × 10 in.] [With margin.]

No. 144. A Frieze—Hares and Rabbits roasting a Huntsman.

Described by Bartsch, vol. vi., p. 281, No. 204; Ottley, vol. ii., p. 675, No. 204.

The signature is below, as I. M.

[$1\frac{1}{2}$ in. × $10\frac{1}{8}$ in.] [Cut to limits.]

No. 145. Youthful Lovers within a Maze of arabesque foliage and figures.

Described by Bartsch, vol. vi., p. 282, No. 205; Ottley, vol. ii., p. 975, No. 205.

The signature is above, on a scroll, as "Israhel · V · M."

[$6\frac{3}{8}$ in. × $9\frac{1}{2}$ in.] [Cut to limits.]

No. 146. Ornamental and pendent Foliage, with birds, scrolls and inscriptions.

A photographic copy, in reverse, of a print described by Bartsch, vol. vi., p. 282, No. 206; Ottley, vol. ii., p. 675, No. 206.

The signature is at the upper part of the composition on a scroll, as "V · M." [$7\frac{5}{8}$ in. × $10\frac{6}{8}$ in.] [Copy.]

No. 147. Ornamental Foliage, with fighting figures, scrolls and inscriptions.

Described by Bartsch, vol. vi., p. 283, No. 207; Ottley, vol. ii., p. 675, No. 207.

The signature is on a plain margin above, as I. M.

[$8\frac{1}{8}$ in. × $5\frac{3}{8}$ in.] [Cut.]

No. 148. A musical Couple seated by a fountain, surrounded by ornamental foliage in a circle.

A circular print, described by Bartsch, vol. vi., p. 283, No. 208; Ottley, vol. ii., p. 676, No. 208.

The signature is on the ground below the pedestal of the fountain, as "Israhel" only.

There are here two impressions of this engraving: 148A is an impression from the first state of the original plate; 148B is an impression from the plate after a ground to the ornamental

foliage and other work had been added. In this impression the central part of the design had been at some time cut out, and afterwards added from another and worn impression.
[Diameter, $6\frac{5}{8}$ in.] [With margin.]

No. 149. Two Lovers seated by a Well.

In the middle of a flowery bank is a square-shaped well placed angularly towards the spectator. On the left hand and close to it sits a young female, holding on her right hand a long-tailed bird, and placing her left hand on her chest. She looks down demurely, inclining her head over the left shoulder. Over her head floats a long waved scroll, having on it an inscription, "In · stiller · c · t · liden · d." On the opposite side sits a young man in close-fitting tunic and hose, with long pointed shoes, and a dog at his feet, which looks round at a smaller dog advancing from near the lady. The youth places his hands on his hips, and looks towards the young lady. Above his head is a long waved scroll, having on it an inscription, the sense of which is not satisfactorily determinable. Between and behind these two figures, and by the farthermost corner of the well, stands a young woman playing the bagpipes; as she does so, she looks round earnestly at the young man.

Not any mark nor signature is present.
[$3\frac{2}{8}$ in. × $5\frac{2}{8}$ in.] [With very small margin.]

No. 150. Two Knights jousting—the dresses of the men and the caparisons of the horses grotesque.

Described by Bartsch, vol. vi., p. 280, No. 200. Referred to by Passavant, vol. ii., p. 194, No. 200.

The signature is about an inch from the bottom in the middle, in the form of I. M.
[5 in. × $7\frac{3}{8}$ in.] [Cut.]

No. 151. Three Skulls in a Gothic niche.

Described by Bartsch, vol. vi., p. 302, No. 105; Nagler 'Monogrammisten,' vol. iii., p. 1088, No. 14. Referred to by Passavant, vol. ii., p. 197, No. 256.

The signature is below in the middle, as I · M.

There are here two impressions of this engraving: 151A is an impression of the first state of the original plate; 151B is one after the latter had been worn and retouched. In both it may be observed that the signature agrees with that stated by F. v. Bartsch ('Die Kupferstichsammlung in Wien') No. 1093, to be present in the print of this number at Vienna, namely I . M., and not I . V . M.
[151A, $5\frac{1}{8}$ in. × $6\frac{3}{8}$ in.] [Cut.]

No. 152. The upper part of the Head of a Bishop's pastoral Staff, of which the following print is the lower portion.

Described by Passavant, vol. ii., p. 198, No. 261.
The signature is on the following print.
[15⅝ in. × 7⅞ in.] [Cut.]

No. 153. The lower part of the Head of a Bishop's pastoral Staff, in the niche of which stands the Virgin, bearing the infant Jesus on her left arm.

This is the lower portion of the print just described.
Described by Bartsch, vol. vi., p. 303, No. 139; Passavant, vol. ii., p. 198, No. 261.
The signature is below, as "Israhel" on the left-hand side, and "V . M." on the right-hand of the staff of the crozier.
[15⅝ in. × 5 in.] [Cut top and bottom.]

No. 154. A Censer, with angels and chain.

A copy of a beautiful design by Martin Schongauer, No. 67 of the present Catalogue, and No. 107 of Bartsch.
Described by Bartsch, vol. vi., p. 304, No. 141. Referred to by Passavant, vol. ii., p. 198, No. 257.
The signature is below, as "I . V . M."
[About 10⅜ in. × 8 in. at widest.] [Cut irregularly.]

No. 155. A Reliquary, with lions at the base.

Described by Bartsch, vol. vi., p. 304, No. 142; Passavant, vol ii., p. 198, No. 258.
The signature is below as "Israhel" and above as "I . M."
There are here two impressions of this engraving: 155A is an impression from the first state of the original plate; 155B is one after the latter had been retouched.
[155B, 10⅝ in. × 3⅜ in.] [155B with margin.]

No. 156. A small Reliquary, with pointed heart-shaped divisions of the base.

Described by Passavant, vol. ii., p. 198, No. 259; Bartsch, vol. vi., p. 304, No. 143. (?)
The signature is above as I. M.
[10⅝ in. × 3⅜ in.] [Cut nearly to plate-mark.]

No. 157. The letters of the Alphabet as initials of ornamental Gothic form.

A sequence of five sheets, each sheet containing four initial letters of the alphabet, from a series of six sheets described by

Bartsch, vol. vi., p. 284, No. 210–215. The sheet here wanting is sheet 214 of Bartsch, containing the letters R, S, T, V.

The signature and address on sheet A, are as "Israhel" in the middle, "I. M" below, and "bocholt" above; on sheet B, C, D, and E, as "I. M" below.

[6½ in. × 4½ in.] [Cut to plate mark.]

ISRAHEL VAN MECKENEN OR HIS SCHOOL.

With the description of the ornamental letters just noticed, Bartsch concludes his account of the works of Israhel van Meckenen which bear the warranty of the engraver in the fact of their being stamped with the ciphers and marks of the Master. These works are followed in the 'Peintre-graveur' by "Pièces gravées par Israel de Mecken qui ne portent ni nom ni marque." Of these prints the Museum collection embraces the following:—

No. 158. The Virgin and Child—Germany, 15th Century.

Described by Bartsch, vol. vi., p. 286, No. 220.

This engraving is a copy by one of the School of Israhel van Meckenen (if not by the Master himself) of a work by the Master of the year 1466, No. 29 of Bartsch, vol. vi., p. 14.

Not any mark nor signature is present.

[3⅞ in. × 2½ in.] [Cut to limits.]

No. 159. Five Figured Proverbs—Germany, 15th Century.

Described by Bartsch, vol. vi., p. 287, No. 222.

There are two states of this print in the collection, A is a first state of the engraving, though from a worn plate; B is an impression from the original metal after it had been much reworked.

Not any mark nor signature is present.

[5⅝ in. × 8⅜ in.] [Cut.]

No. 160. The Mass of St. Gregory—Lower Germany, latter part of the 15th Century.

On the left of the composition stands the altar, obliquely, within a vaulted Gothic chapel, a slender column of which runs up the middle of the composition. On the upper step of the altar kneels St. Gregory—the celebrant—with joined hands before the chalice in front of him; he has the con-

ventual tonsure. At the celebrant's left, and before the lower step of the altar, kneels the sub-deacon, with joined hands, and wearing the conventual tonsure. On the opposite side of the celebrant kneels the deacon, holding a book in his hands. Behind St. Gregory stands a cardinal, bearing the tiara in his hands, and inclining his head to the right, as if attending to what another cardinal is saying, as he points with the left hand towards the supernatural appearance above the altar. The latter cardinal bears a processional cross in the right hand, and a book in a satchel-like case in the other. Behind the deacon and the cardinals are three attendants. Immediately above the table of the altar, and before the low altar-piece of three saints which forms its back, rises an escutcheon, having as its crest a helmet, and bearing on its face an open tomb, over which hangs a grave-cloth. On the helmet stands the figure of Christ, undraped save with a loin-cloth. He raises the right hand to the wound in the right side, and extends somewhat the left hand to show the wound in it. Our Lord looks down towards St. Gregory; a cruciform radiant glory is over the head. Two ministering angels attend the apparition of our Lord, and support some drapery near his standing-place on the helmet, around which circles a large wreath of thorns. Behind Christ rises the cross, and on one side of him the reed with sponge, on the other side the lance. On the wall behind, of the chapel, are the effigies and various instruments of the Passion. Below, on a margin half an inch wide, are three lines of Latin in Gothic characters, relative to the print as an "indulgence," a connection frequently met with as regards this composition. The words are, it will be found, much contracted—

"Quicūqū = corā = hac = figā = debote = flexis = genibs = dixerit = b = pr̄ = nr̄ = et = b = abe = maria = habebit = a = dō = Gregorio = xxx = ānos = indulgentiarū = A = pp̄ = leone = C dies = a = pp̄ = Innocēcio iiii annos = a = pp̄ = Clemēte = bi = ānos = xl = epis = a · p̄ · k = xl = dies et j = karenam." [?]

Not any signature nor mark is present.

This is a very scarce work from the School of the Master, and there appears to be some confusion about the print and a supposed copy of it which, it has been stated, may be found. Rudolph Weigel asserts that Bocholt was the original engraver, and that Israhel van Meckenen copied Bocholt's print, but gave the contracted words of the inscription in full, and "Sancto Gregorio" instead of "a - bto - Gregorio." This—the copy—is described by Bartsch, vol. vi., p. 291, No. 228. But Israhel van Meckenen did more than this, according to Weigel, for he obtained the metal plate of the original engraving, placed his

signature upon it, and then threw off some impressions. One of these impressions is described by Weigel in his 'Kunstlager-Catalog,' Leipzig, 1850, No. 19,588. As this work may not be readily accessible to every one, and as there is room for doubt about the matter under discussion, we think it right to give Weigel's account in his own words: "Die Messe des heil. Gregorius, links erscheint der Christ stehend auf einem von Engeln getragenen Wappen mit Helm. Unten links das Zeichen des J. v. Mecken. Im Unterrande eine dreizeilige lateinische Schrift quicūq corā hac figā, etc. etc. H., incl. des Schriftrandes, 7 Z. 6 L.; Br., 5 Z. 2½ L. Dies noch seltnere Blatt als das vorige [Christus am Kreuz von Bocholt] wahrscheinlich ein unicum, ist ebenfalls in Folge der Mangelhaftigkeit der Presse schwach oder unrein in Druck gekommen, es ist jedenfalls von Bocholt, obschon J. v. Mecken sein Zeichen J. M. darauf gesetzt hat, letzterer hat jedoch auch eine Copie davon gegeben, siehe Bartsch No. 228, von der es unter anderem Wichtigeren in der Unterschrift differirt; die Schrift in dem Bocholt'schen ist abbrevirter, etc. Z. B. liest man a bto Gregorio, wo in Mecken'schen steht Sancto Gregorio" (*op. cit.*). See also Nagler, 'Monogrammisten,' vol. ii., p. 916, No. 35.

That Rudolph Weigel had before him when he wrote an impression having the signature J. M. upon it may be taken for granted. That this, however, was an impression from a plate actually engraved by Franz von Bocholt may be open to dispute, and so may the assumption that the impression described by Bartsch (vol. vi., p. 291, No. 228), having the (contracted) inscription in full, is not after all the present work with the inscription contracted. With regard to the first point, the settlement of it rests upon the view which may be taken by the observer of the character, style, technic, etc., of the engraving. Are they more like those of Bocholt or of Israhel van Meckenen and his School? Weigel evidently thinks they belong to Bocholt; we, on the contrary, feel more inclined to associate them with the School of Israhel van Meckenen. With respect to the second point, it may be observed that Bartsch, in describing 'St. Grégoire célébrant la Messe' (vol. vi., p. 98, No. 14) by "le Maître à la Navette," gives—so far as he proceeds—the (contracted) inscription below in *full words*. Nor is it unusual for Bartsch to make such change, and thus to render it impossible to arrive at a satisfactory judgment as based on a full or a contracted form of inscription. We assume then the print now before us to be—notwithstanding the contracted inscription—the work which has been described by Bartsch. We suspect it to be from the same plate as afforded the impression which was before Weigel, with this modification—

that our impression is an earlier one than Weigel's—an impression, in fact, before the initials of the engraver were added. Our own original impression, however, is certainly not from the copper-plate in its primitive state. It is an impression from the plate after it had undergone some rework, as may be proved by comparing it [A] with the photographic copy by the carbon process [B] of an earlier impression. In the impression A extra work may be observed on the background behind the altar, in the drapery of the angels, etc.

[$6\frac{7}{8}$ in. × $5\frac{1}{2}$ in.] [Cut.]

No. 161. A circular Medallion, with two men in grotesque attitudes—Lower Germany, 15th Century.

Within a circular medallion, $2\frac{3}{8}$ in. in its diameter, two men are represented in half fighting, half grotesque attitudes. They are draped in short tunics, girded at the waist, and tight hose, the dress of the man on the left being open behind, exposing the wearer in an indecent manner. This man places his right hand on his right knee, and stares at the person opposite, while he supports his chest against a crutch the end of which rests on the ground. The man on our right hand points with his left hand upwards to a long waved scroll devoid of inscription. In his right hand he carries obliquely a wand. Both men wear long pointed shoes. The ground on which they stand is pavemented.

Around the central medallion is a border nearly $\frac{6}{8}$ in. wide, within which is rich arabesque foliage, containing within it, at top, bottom and sides, the bust of a man. The man on our left shoots off an arrow at the man at the top, while the latter aims a lance at the man with the arrow. The man on the right directs a lance at the man below, who appears to raise a club. The background of the inner medallion is plain and unworked.

This example is noticed by Passavant, vol. ii., p. 278, No. 12, who refers it to the "Master of the Subjects from Boccaccio." To us both design and technic are far more of the School of Israhel van Meckenen.

[Diameter of whole, $3\frac{7}{8}$ in.] [Margin.]

No. 162. A Man within ornamental foliage—Germany, 15th Century.

A man with a very peculiar head-dress—turban surmounted by a conical centre, strides forth towards our right, about to pierce a hind lying at his feet with a long lance. Between the man's legs is a short branch of a tree, from which springs arabesque foliage spreading itself over the entire ground of the engraving.

This example is described by Bartsch, vol. x., p. 63, No. 10, and by Passavant, vol. ii., p. 279, No. 22. The latter writer attributes it to the "Master of Subjects from Boccaccio;" we prefer to place it here. [$2\frac{7}{8}$ in. × $3\frac{3}{8}$ in.] [Margin.]

No. 163. Ornamental Foliage of arabesque character—Lower Germany, latter part of the 15th Century.

At the left-hand lower corner of the design begins a common leaf-stalk, which curves upwards on the left, and then in part branches off to the right. From the chief stalk and subsidiary branches spring small convoluted arabesque-like leaves, amid which sit two birds on the extreme right, one above the other. On the left hand, near the bottom of the main leaf-stalk, sits another bird with large open mouth.

Not any mark nor signature is present, but the work is that of the School we are engaged upon, and is a somewhat modified and reduced copy of No. 139, previously described.
[8 in. × 4 in.] [Cut.]

No. 164. The Chess-players in a bower of arabesque foliage—Lower Germany, latter part of the 15th Century.

A photographic copy of a rare print in the Douce Collection at Oxford.

The original has neither mark or signature. The style and technic incline us to place it as belonging to the School of the present Master.

The subject is curiously treated. In the middle sit a lady and gentleman playing at chess; the lady is on the left, the gentleman on the right hand to the spectator. They are surrounded by foliage of arabesque or ornamental character borne by a curved stalk which runs up on each side of the composition. Here and there are large nondescript flowers, from which arise the busts of men and heads of animals. Immediately over the table on which lies the chess-board hang some birds; above them are an ape and bear, supported by branches of the foliage. By the chief stalk on the lady's side stands a man shooting with a bow and arrow. By the stalk or stem on the gentleman's side is a man blowing a horn. The lady has a little dog on her lap and two little dogs (?) are seated on the pedestal or foot of the chess-table.
[$3\frac{7}{8}$ in. × $5\frac{3}{8}$ in.] [Copy.]

No. 165. Arabesque foliage, with figures—Lower Germany, latter part of the 15th Century.

A photographic copy of a print in the Douce Collection at Oxford.

Within the convolutions of a large acanthus leaf, a hairy man reclines on the left hand at the base of the stalk. On the right of it sits an undraped woman suckling her child. Above the right shoulder of the woman appears the upper part of the figure of an older child. On the left side, between the curve of the leaf and the edge of the engraving, is a naked man shooting with a bow and arrow at an owl (?) which is perched on the leaf higher up, and towards the middle of the design. Neither mark or signature is present, but the work appears to be that of the School of the present Master.

[3 in. × $5\frac{7}{8}$ in.] [Copy.]

No. 166. An Ape—Lower Germany, first part of the 16th Century.

A photographic copy of a print in the Collection of the late Henry Huth, Esq.

On the ground sits an ape, directed towards the left, but turning his head towards the spectator. A cord passes round the body just above the tail, and runs behind and to the right, where it is attached by a short chain to the stump of a tree. The ape holds in the forepaws a plant in leaf and flower which appears to have been torn up by the root. The tail of the animal passes over the long slender stalk towards the left.

A signature not present. 'Huth Catalogue,' p. 1719.

[Composition, $2\frac{6}{8}$ in. × $2\frac{1}{2}$ in.] [Copy.]

No. 167. An Elk—Lower Germany, first part of the 16th Century.

A photographic copy of a print in the Collection of the late Henry Huth, Esq.

A small figure of an elk, with large horns, stands directed towards the right, but turning round the head backwards towards the left. The horns are largely dilated at the extremities. The entire ground is quite plain.

A signature is not present.

[Dimensions of animal, $2\frac{1}{2}$ in. × 1 in.] [Copy.]

ADDENDA.

The following examples came before the author too late for the description of them in their proper places.

ANONYMOUS OR UNRECOGNISED MASTERS.

G 113*. Eleven Apostles—Germany, 16th Century.

A series of small full-length standing figures, which apparently formed part of the framework of a larger composition, or of the border of a devotional exercise.

Three of the eleven figures are of bust size only. The apostles bear the usual symbols of their martyrdom.

[1 in. × $1\frac{3}{8}$ in. at widest part.] [Coloured.]

G 131*. A Knight in Armour—Flemish or Cologne School, 15th Century.

A photogravure of a scarce and beautiful print preserved in a folio volume of 'Costumes' or 'Collection of Dresses' belonging to the "King's Library," 146, i. 10, sheet 80; or 2 of 146, i. 10. The original engraving is probably of Flemish origin, or of the Bruges, Van Eyck, or Cologne Schools. The design and technic are of masterly character, the head of the figure in particular evincing considerable feeling and artistic power. We are reminded by the work before us of some of the attributes of the beautiful figure of the St. Michael in G 101, p. 91, plate iii. The design represents a knight in full armour, directed in action towards the right. He supports upright with the left hand an oval shield, the lower part of which rests on the ground before his feet. He bears a standard in the right hand. A long straight sword is at his right side. On the shield is a large boss overworked with six curved bands, each band having a diminutive boss at its base, and uniting with the other bands at top of the larger boss through the medium of a smaller one. The peculiarity, as also the beauty, of the head-dress of the knight are noteworthy. The drawing of the whole figure is good, and the technical execution is firm and incisive.

[$6\frac{3}{8}$ in. × $3\frac{1}{8}$ in.] [Copy.]

Since our remarks on the Bagford copy of the 'Alphabet in Figures,' and on the Alphabet by the Master of the year 1464 were written (*antea*, p. 208), the following memoir came into our hands: 'Kupferstiche des Meisters von 1464, mit einer Vorbemerkung von Dr. Georg Dehio' (München, 1881, Jos. Aumüller). It consists of about five pages of letterpress and facsimiles (24) of the Figured Alphabet, of the 'Judgment of Paris' (Bartsch, vol. x., p. 41, No. 5), and of 'The Ten Ages of Man' (Passavant, vol. ii., p. 25, No. 45). It has been deemed advisable to present the text in translation as the best accompaniment to the facsimile reproductions now incorporated with the Museum Collection. The text is as follows:—

"When I saw, a year and a half back, in the State Library of Bavaria a highly interesting Alphabet,* the desire arose in me to reproduce these prints, hitherto unknown to the friends of art, and thus to bring them within the circle of general information. This very remarkable alphabet, consisting in its original composition of twenty-four prints (twenty-three letters and a concluding ornament) has, particularly in respect to the technical execution, much similarity to the work of Sandro Botticelli and of Baccio Baldini; nevertheless the engravings are of German origin and are to be ascribed to the Master of 1464.† It is the same as respects two other engravings to be met with in the Royal and State Library—a 'Judgment of Paris' and a representation of 'The Ages of Man.' These interesting engravings may be ascribed also to our present Master, though they are earlier productions than the Alphabet. Dr. Georg Dehio was diligently engaged at the same time as myself in the study of these engravings, and desired to furnish the results of his investigation as a text to accompany the facsimiles. The obliging readiness of the Secretary of the State Library, Herr Wilhelm Meyer, in placing at my disposal the precious originals for the purpose of reproduction, demands on my part especial thanks.

"Edward Aumüller.

"PREFACE.

"The originals of the following reproductions of the copperplate engravings carry us back to a collector contemporaneous with the engraver of them. This is the Nürnberg physician and humanist

* Repeated in two of the volumes belonging to the former Schedel Library.

† The alphabet exists engraved in wood also. The engravings are the originals undoubtedly; the woodcuts are copies. [We think that the reverse of this is the truth.—*Translator.*]

Hartmann Schedel, so often reverted to in records of investigations connected with art. A series of his books of extracts, written with his own hand, is now in the Royal Library at Munich, to which, as is well known, the entire Schedel collection of books was transferred. Our engravings are to be met with in the following manuscripts:

"1. *The Alphabet.*—It is present as two complete series: once in the 'Ars Litteraria,' inscribed 'Codex Lat.' 451, 40, the particulars of which I have described in the 'Repertorium für Kunstwissenschaft,' Bd. iv. Heft 3; again as initials in an index to the 'Naturalis Historia' of Pliny ('Cod. Lat.' 266), a purpose to which it was intended to be applied. The reproductions have been made from the first example.

"2. *The Judgment of Paris* and the *Ages of Man* come from the 'Book of Extracts, Cod. Lat.' 215.

"In the printed catalogue of manuscripts in the Court and States Library, vol. iii., i., S. 48, our Alphabet is indicated as being in the manner of Sandro Botticelli ('ad modum pictoris Sandro Botticelli'), probably in regard to the not slight affinity which their technical execution has with the prints of the Italian School comprehended under the name of Baccio Baldini, particularly with that of the illustrations to Landini's edition of 1841, and which were earlier ascribed to Sandro Botticelli.

"One of the two Munich examples was first described by Docen in the 'Kunstblatt' for 1822, S. 51, 52; but appears to have since fallen out of mind. Passavant (ii., S. 28–30) described the Alphabet as being the work of the old German 'Master of the Banderoles' of 1464 ('MCCCCLXIIII' is to be deciphered on the middle limb of the letter A; on the reproduction it is not distinct). He described it after two imperfect examples, one of which, containing the letters—

A	B	C	D
N	O	P	Q

E	F	G	H
R	S	T	V

on two sheets, is preserved in the Cabinet at Dresden, while the other, having the letters—

J	K	L	(M)
X	Y	Z	(final ornament)

is in the Library at Vienna.

"Respecting the Munich series Passavant so expresses himself

(p. 28) as if seven only of the three-and-twenty letters were present. Further, in the year 1819, fragments of the Alphabet were in the possession of an Englishman—Mr. Douce (Samuel Leigh Sotheby, 'Principia Typographica,' p. 123). I am not aware that these have been incorporated with any public collection. The 'Alphabet' exists in the form of woodcuts also. An entire series on two folio sheets (also dated 1464) is in the Basle Museum (Passavant, i. 118); an incomplete (the letters A, S, T, and V being wanting) sequence is in the British Museum. This latter is described also by Jackson ('Treatise on Wood-engraving,' p. 131–139), accompanied by fac-similes of the letters K, L, Z, and of the concluding ornament, and by Samuel Leigh Sotheby ('Principia Typographica,' vol. v., p. 123, plate xxiii). The two other pieces were first described by Tycho Mommsen in Naumann's 'Archiv,' iii. p. 346, this account being followed by Passavant, vol. ii. p. 24, Nos. 44 and 45.

"The question as to the relations between the two Alphabets (the wood and copper sets) has been variously regarded. S. Lyson, in the letter mentioned as addressed to Sir George Beaumont in 1819, considers the woodcuts as being the originals. [So do we.—Translator.] Passavant believes it to be very difficult to decide the point at issue, but inclines to the metal engravings as being the originals. The principal reason—viz., the rich and varied gifts of the inventive faculty belonging to the Master of the Banderoles or the Master of 1464—leading him to this opinion is, however, not very apposite. On the other hand, some minor traits (lace on the garments, etc.) to be found on the copper impressions and not on the wood-cuts—traits which no copyist scarcely would add, but which in transference by the coarse technic of wood-cutting might be easily omitted—testify to the priority of the copperplate engravings. The engravings which Passavant adduces as being the work of the Master with the Banderoles of 1464 evidently do not belong to one and the same person, but should be distributed over an entire School, the most important representative of which was the author of our Alphabet, marked with the date 1464. To the same person I may with confidence, I believe, ascribe the two other prints accompanying these observations. In support of such ascription the agreement of the technical execution, of the type of countenance, and even of their locality of derivation, viz., the Schedel remains—may be adduced. It is true, there are not wanting, on the other hand, *differentiæ*, but these may be readily explained by the assumption that the 'Judgment of Paris' and the 'Ages of Man' appertain to an earlier period of the Master than does the Alphabet.

"A question of special interest, but not in any way easy to answer, is, to what particular School of German Art did our Master belong? The dialect on the inscriptions on 'The Ages of Man' and the 'Judgment of Paris' points to the Lower Rhine territory, *i.e.* as taken in its widest signification. Whether a narrower limitation be possible must be left to specialists in dialects to determine. The French device in the hands of the swain of the letter K, which was rightly interpreted by Docen as 'mon cœur vous avez,' would not be in opposition to the district mentioned. But very remarkable is the occurrence of a new element in the Alphabet, which, as before stated, was the latest among the works now under consideration. This is the presence of certain peculiarities which seem to point to a connection with the style of Italian art. It is true that the treatment of the folds of the drapery is not to be reckoned among them, however much it may deviate from the broken angular manner of the Van Eyck School, then so generally common in the Lower Rhine country. A like treatment of the drapery folds may be found already in the two older engravings, and is to be explained by the assumption that our Master, probably a goldsmith, had learnt his drawing in a local School of non-progressive character. But then we may perceive in the Alphabet marked details which were at that time as foreign to Northern art as they were current in the art of Italy, beyond an evident advance as relates to grace and suppleness in the disposition of the figures. For example, the composition of the letter O out of antique masks recalls to mind Italian proclivities. Padua might thus be signalised, and even a visit to the atelier of Squarcione thought of. Finally, the absence of the letter W in both examples of our Alphabet proves that the latter was not designed for any Germanic language.

"Precisely in the year 1464, when the Alphabet appeared, Hartmann Schedel was at Padua, and during his stay there a portion of the before-mentioned codex ('Cod. Lat.' 451) was written. I believed for a long time that it was highly probable that the two other prints might have had their origin at Padua also; but now I perceive that I cannot work out the problem; nevertheless, the latter still remains as an open question. So too a further link in the supposed connection has proved deceptive. Passavant describes a copy in reverse of our 'Judgment of Paris,' in such manner as to foster the belief that it was the work of the same Master, produced after he had obtained, in the interval between the production of the two prints, an acquaintanceship with Italian art. Were this remark apposite it would be of the highest importance, taken in connection with the

analogies observed by us in the Alphabet. It might thus be—since the connection of the Master of 1464 with the Italian engravers included under the collective name 'Baldini,' as far as the technic be concerned is evident—that we had attained to a more definite knowledge as regards both time and person in the history of the first efforts of early German and Italian copperplate engraving. But, unfortunately, Passavant's observation is fallacious. I have convinced myself that the engraving now under discussion (it exists in the Paris National Library) proceeded from another and somewhat later hand than that of the Master of 1464, and that the peculiarities assumed to be Italian are not so in any respect. Yet a word or two relative to the composition of the 'Judgment of Paris.' It is thoroughly of Northern Middle-age character. Its diagnostic peculiarities may be found repeated in numerous representations of this scene which we possess in the woodcuts and copperplate engravings of the 15th and 16th Centuries. A print of this class has been ascribed to Albrecht Dürer (Bartsch, vii., p. 80, No. 65); if this ascription be correct, it is highly probable that it was copied from the Munich example, since Dürer was, as is well known, Schedel's good friend and neighbour.*

"Finally, I may mention yet a later anonymous representation in the Louvre ('Ecole Allemande,' etc.), apparently after the middle of the 17th Century, in which the connection with the ancient composition is particularly striking, since the Master has quite Italianised the forms of the figures. In this entire group of the 'Judgment of Paris' theme, the print of the Master of 1464 is the oldest known to me. But, without doubt, the original type is of far higher antiquity. It would be interesting to search for it among illuminated manuscripts. A literary trace of it may be found in 'Reinecke Fuchs,' of the 13th Century ('Reinaert de Vos, ed. Willems;' Gent, 1850, vers 5449, ff. speciell, 5463–5578), where a comb is alluded to on which 'the history how Venus, Juno and Pallas together had a golden apple, and each desired to have it alone,' was represented in enamel ('geamelgiert,' v. 5511). As regards the composition of the scene, the poem does not afford us any assistance, since the poet takes the subject into hand and relates the occurrence 'auf der Heide vor Troja.'

"Dr. Georg Dehio.

"Munich, April, 1881."

* We fail to perceive the similarity of the two designs—Dürer's design and that of the Master of 1464.—*Translator.*

H 12.* An Alphabet in Figures.—Germany, second half of the 15th Century.

Photographic copies of an 'Alphabet' of twenty-three letters and of a terminal ornament of arabesque character. These copies accompany the text, a translation of which is given in the immediately preceding pages. The subject of "Figured Alphabets" has been so fully discussed in the first volume of the present Catalogue (p. 200) and in this, the second (p. 201), that it is unnecessary to dilate upon it here. Suffice it then to say that we are of opinion that the Alphabet by the Master of 1464, of which these photographs are copies, took his designs from the woodcut 'Alphabet in Figures' described under D 21, p. 200 of our first volume. We remain of our former opinion that the original designer was a Frenchman or a member of the Flemish School of Art, strongly influenced by French sentiments proceeding from the artists of the Frankish Netherlands, when the latter were under the sway of the Dukes of Burgundy. Finally, we may add that, having carefully examined the Alphabet in the Bagford Collection (*antea*, p. 210) side by side with the present copy of the Alphabet of 1464, and with the woodcut figures described in our first volume (p. 200), we are satisfied that the Bagford copy was made from the woodcut figures, and not from those of the Alphabet of the Master of 1464.

[Size variable; letter B, $5\frac{1}{8}$ in. × $3\frac{1}{8}$ in.] [Copy.]

H 12*, 2. The Judgment of Paris.—Germany, 15th Century.

A photographic copy of a scarce engraving attributed to the Master of 1464. The original print is in the Munich State Library. It has been described in detail by Passavant, vol. ii., p. 24, No. 44. See also Bartsch, vol. x., p. 41, No. 5.

[$6\frac{1}{2}$ in. × 9 in.] [Copy.]

H 12*, 3. The Ten Ages of Man.

A photographic copy of a print in the State Library at Munich The original—attributed to the Master of 1464—has been fully described by Mommsen, of Oldenburg, in Naumann's 'Archiv,' vol. iii. p. 346.

Passavant has given a detailed account of the engraving after Mommsen's description (vol. ii., p. 25, No. 45).

Reference may be made to the first volume of this Catalogue, pp. 208–302, for some general remarks on the division of human life into certain periods based on physiologic grounds, and for references to some woodcuts in the Museum Collection illustrative of the subject. [$6\frac{1}{8}$ in. × 9 in.] [Copy.]

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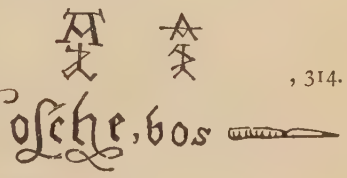 , 314.

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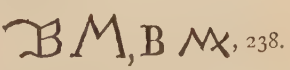
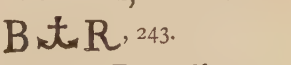
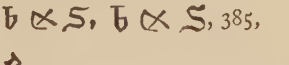
 , 238.

 , 243.

 , 385,

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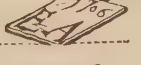
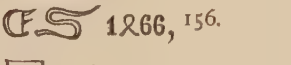
 , 245.

 , 156.

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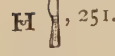 , 251.

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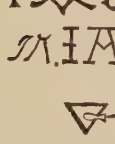
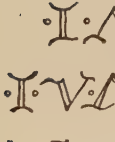
 , 322.

 , 445

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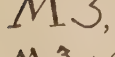
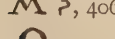
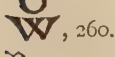
 , 398.

 , 406.

 , 260.

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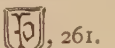 , 261.

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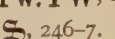 , 264.

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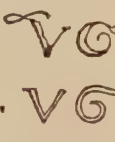
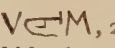
 , 265.

 , 266.

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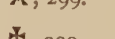
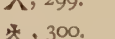
 , 299.

 , 300.

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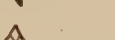 , 301.

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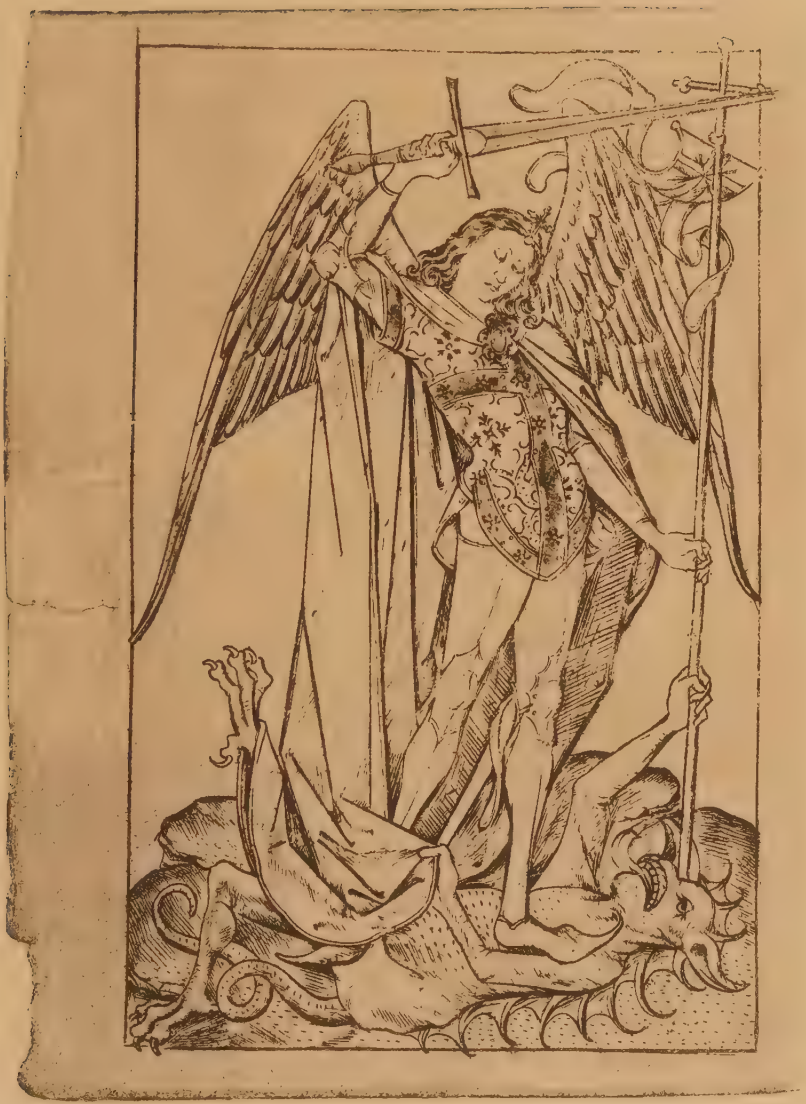
Quod
Quod



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